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BIOGRAPHIA DRAMATICA;

OR, A

COMPANION TO THE PLAYHOUSE:

CONTAINING

Historical and critical Memoirs, and original Anecdotes,

OF

BRITISH AND IRISH

Dramatic Writers,

FROM

THE COMMENCEMENT OF OUR THEATRICAL EXHIBITIONS;

AMONG WHOM ARE

SOME OF THE MOST CELEBRATED ACTORS:

ALSO

AN ALPHABETICAL ACCOUNT, AND CHRONOLOGICAL LISTS, OF THEIR WORKS, THE DATES WHEN PRINTED, AND OBSERVATIONS ON THEIR MERITS:

TOGETHER WITH

AN INTRODUCTORY VIEW OF THE RISE AND PROGRESS

OF THE

BRITISH STAGE.

ORIGINALLY COMPILED, TO THE YEAR 1764, BY

DAVID ERSKINE BAKER.

CONTINUED THENCE TO 1782, BY

ISAAC REED, F. A. S.

And brought down to the End of November 1811, with very considerable Additions and Improvements throughout, by

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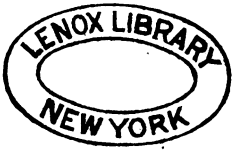

BINDING NUMBER OF 1899. 5230

BIOGRAPHIA DRAMATICA.

1. ABAELLINO, *the Great Bandit.* Play, translated from the German, and adapted to the New York theatre, by William Dunlap, Esq. 12mo. 1802. Printed at New York.

2. ABDALLA. Trag. by J. Delap, D. D. Printed at Lewes. 8vo. 1803. Never acted. If the diction of this piece be not of the highest order, the construction of the fable is certainly interesting.

3. ABDELAZAR; or, *The Moor's Revenge.* Trag. by Mrs. Aphra, or Afra, Behn. Acted at the Duke of York's theatre, in 1671. 4to. 1677. This play is no more than an alteration of Marloe's *Lust's Dominion*, or *The Lascivious Queen*, of which see more in its place. From it, however, Dr. Young took the hint of his admirable tragedy of *The Revenge*; the death of a father, and loss of a crown, being the prime motives of resentment equally in Abdelazar and Zanga. A similar reluctance appears in both at the descending to acts of villainy for the gratification of it, and both alike declare the sum of their crimes at the completion of their revenge. The plot is intricate, much interlarded with trivial circumstances, and the catastrophe on the whole too bloody; yet with a little alteration this tragedy might be rendered fit for the present stage.

4. ABDICATED PRINCE; or, *The Adventures of four Years.* Tragi-Com. Anon. Acted at Alba Regalis, by several persons of great quality. 4to. 1690. This piece is entirely political, and seems not to have been intended for the stage: it contains, under feigned names, the transactions of the English court and nation during the reign of James II. with the abdication of that prince, but written with great partiality; the Duke of Monmouth being made the hero; and personal abuse proceeding to so extravagant a length in it, as to charge the King with the death of his brother, Charles II. This play needs no key; *Alba Regalis* evidently being meant for the English court, and the very names of the personages so closely pointed to real history, as to be obvious to any one ever so slightly acquainted with the public transactions of that period.

5. THE ABDICATION OF FERDINAND; or, *Napoleon at Bayonne.* Historical Play, in five acts. Anon.

8vo. 1809. The profits arising from the sale of this play (which, of course, was not intended for representation) the author generously devoted to the fund raised in England for the assistance of the Spanish patriots.

6. ABOUKIR BAY; or, *The glorious First of August.* M. D. by Richard Sicklemore. Acted at Brighton. 8vo. 1799.

7. ABRADATES AND PANTHEA. Trag. by John Edwards. 8vo. 1808. This play is founded on a very affecting story in Xenophon's Cyropædia. Never acted.

8. ABRADATES AND PANTHEA. Trag. Acted by the scholars of St. Paul's school in 1770. Not printed. The story from Xenophon. It was written by Mr. Roberts, brother of the present High Master of St. Paul's school.

9. ABRAHAM'S FAITH. A divine Dialogue, drawn by George Lesley. 8vo. 1675, 1684.

10. A TRAGEDIE OF ABRAHAM'S SACRIFICE, written in French, by Theodore Beza, and translated into English, by A[rthur] G[olding]; finished at Powles Belchamp, in Essex, the 11th day of August, 1575, with wood cuts. Printed by Vantrowllier. 18mo. 1577. This piece, which is rarely met with, sold for 20 guineas, at a sale in King's auction-room, a few years ago.

11. ABRAME AND LOT. In Henslowe's list of plays acted by the Earl of Sussex's servants, 1593.

12. ABRA-MULE; or, *Love and Empire.* Trag. by Dr. Jos. Trapp. Acted at the new theatre in Lincoln's Inn Fields. 4to. 1704. The scene lies in Constantinople, and the plot of it may be more fully seen in a book called *Abra-Mule*, or, The true History of the Detronement of Mahomet IV. by M. Le Noble; translated by S. P. The language of this play is in many places either prosaic or bombast; yet the incidents are in themselves so affecting, and the plot is so interesting, that it has generally met with applause in the performance. The two lines which conclude the first act of this tragedy, deserve remembrance, for the sake of a happy parody on them, said to have been produced extempore during the first night of representation:

Our wide dominions shall the world o'er-run,
And my pale *crescent* brighten to a *sun*.

Success and laurels shall attend my sword,
And turn my *harp* into a *harpsichord*.

13. ABROAD AND AT HOME. Com. Op. Acted at Covent Garden, and very well received. 8vo. Songs only, 1796. Second edition, 1796. Written by J. G. Holman. This piece was originally named "*The King's Bench*;" but that title is said to have been disapproved of by the Lord Chamberlain. It is a very diverting performance.

14. THE ABSENT MAN. Farce, by Thomas Hull. Acted at Covent Garden the 28th of April 1764, for the benefit of the author and Miss Miller. N. P.

15. THE ABSENT MAN. Farce, by Is. Bickerstaffe. Acted at Drury Lane. 8vo. 1768. The hint of this piece, and that only, the author says, was taken from the character of Menalcas, in La Bruyere, translated by the *Spectator*. It met with applause.

16. THE ABSENT NYMPH; or, *The Doating Swain.* Musical Interlude, by Messrs. Daniel Bellamy, sen. and jun. 8vo. 1739; 2d edit.

12mo. 1741. Published in a collection of Miscellanies.

17. The Academie; or, *The Cambridge Duns.* Com. by J. Barnes. This play has never been published, but still remains in MS. in the library of Emmanuel College, Cambridge. It appears to have been written about the year 1675; and from circumstances it may be conjectured to have been acted somewhere in the university. It is, however, wretched ribaldry, which, for the credit of the present times, would not be endured.

18. The Accomplished Maid. Com. Op. by Mr. Toms. Acted at Covent Garden. 8vo. 1766, 1767. A translation of *La Buona Figliuola.* It was very coolly received.

19. The Accomplished Rake. A MS. Comedy, under this title, stood for sale in Mr. Barker's Catalogue of Plays, 1799.

20. Achilles; or, *Iphigenia in Aulis.* Trag. by Abel Boyer. Acted at Drury Lane. 4to. 1700. This is a translation from the *Iphigenia* of Racine. It was acted without any success. On the appearance of the *Victim*, by Charles Johnson, in 1714, Mr. Boyer republished this play, under the title of *The Victim*, or *Achilles and Iphigenia in Aulis*, 12mo.; and in the preface to it says, that it passed the correction and approbation of Mr. Dryden. On the 23d of March 1778, it was revived at Covent Garden, under the title of *Iphigenia*, for the benefit of Mrs. Barry.

21. Achilles. Opera, by John Gay. 8vo. 1733. This piece, which is in the manner of the *Beggar's Opera*, is a ludicrous relation of the discovery of Achilles by Ulysses. The scene lies in the court of Lycomedes. Achilles is in woman's clothes through the whole play, and it concludes by his marriage with Deidamia. It was acted in 1733, at Covent Garden, eighteen nights.

22. Achilles in Petticoats. Opera, altered from Gay, by Geo. Colman. Acted at Covent Garden. 8vo. 1774. This alteration met with little success.

23. Achilles in Scyros. Op. translated from Metastasio, by John Hoole. 8vo. 1800.

24. Acis and Galatea. Masque, by P. Motteux, from *Ovid's Metam.* book xiii. set to music by John Eccles, and performed at the Theatre Royal, in Drury Lane, by His Majesty's servants. 4to. 1701. Performed at Lincoln's Inn Fields. 8vo. N. D. The scene Sicily. With this Masque are published the rest of the musical entertainments, in an Opera called *The Mad Lover.*

25. Acis and Galatea. An Entertainment of dancing performed at Drury Lane, 1728.

26. Acis and Galatea. An English Pastoral Opera, in three acts, by John Gay. It is in recitative and air; the story taken from the 13th book of *Ovid's Metamorphoses*; the music composed by Handel; and was performed at the Haymarket, 1732, with scenes and dresses; Galatea being represented by Miss Arne, afterwards the celebrated Mrs. Cibber. 8vo. 1732.

27. Acis and Galatea. A Dance, performed at Drury Lane, 1749. In this dance Sig. Campioni first appeared on the English stage.

28. Acis and Galatea. Ser. by John Gay. 8vo. 1782.

29. Acolastus. This play is no more than a translation, for the use of children, of a Latin play of the same name, written by Guil.

Fullonius, on the story of the Prodigal Son. It is printed in the old black letter, 4to. and dedicated to the King.

"Joannis Palsgravii Londoni-
"ensis, Eephrasis Anglica in Co-
"mediam Acolasti.

"The comedye of Acolastus,
"translated into oure englyshe
"tongue, after such maner as
"chylderne are taught in the
"grammarschole; fyrst, worde for
"worde, as the latyne lyeth; and
"afterwarde, accordynge to the
"sense and meanyng of the latin
"sentences: by shewing what
"they do value and countervayle
"in our tongue, with admoni-
"tions set forth in the margyn,
"so often as any such phrase, that
"is to say, kynde of spekyng used
"of the Latyns, which we use
"not in our tonge, but by other
"wordes expresse the said Latyn
"maners of speakinge, and also
"adages, metaphores, sentences,
"or other fygures, poeticall or
"rhetoricall do require, for the
"more perfyte instructynge of the
"lerners, and to leade theym
"more easilye to see howe the ex-
"posytion gothe; and afore the
"seconde sceane of the fyrst acte,
"is a brefe introductory to have
"some general knowledge of the
"dyvers sortes of meters used of
"our auctour in this comedy.
"And afore Acolastus balade is
"shewed of what kyndes of me-
"ters his balade is made of. And
"afore the syxte sceane of the
"fourthe acte, is a monition of
"the rhetorycall composytion used
"in that sceane, and certayne other
"after it ensuyinge.

"Interpreted by John Palsgrave,
"Anno M.D.XL.

"Wylliam Fullonius, the maker
"of this presente comedy, did set
"it forthe before the bourgeses
"of Hagen in Holand. Anno
"M.D.XXIX."

30. Actæon and Diana. An Interlude, by Mr. Robert Cox, with a pastoral story of the nymph Œnone, followed by the several conceited humours of Bumpkin the huntsman, Hobbinal the shepherd, Singing Simkin, and John Swabber the seaman. 4to. No date. The story is taken from *Ovid's Metamorphoses*. In the 2d edition, 8vo. 1656, it is said to have been acted with great applause at the Red Bull. In this edition was also the addition of Simpleton the Smith, not before extant. These Drolls were afterwards published in Kirkman's collection, called *The Wits, or Sport upon Sport*; which see.

31. Act at Oxford. Com. by Thomas Baker. 4to. 1704. This author, in his dedication to Lord Dudley and Ward, informs us, that it was forbid to be represented; and at the same time disclaims any intention of treating the university of Oxford with rudeness, as it had been reported. It was afterwards altered, and brought out under the title of Hampstead Heath.

32. Adela. Trag. by Mrs. West. Never acted; but printed in the first volume of her *Poems and Plays*. 8vo. 1799. It possesses considerable merit; the language is highly poetical, and the characters are well discriminated: it was, however, offered in vain to the managers of the winter theatres.

33. Adelaide. Trag. by Miss Alderson (now Mrs. Opie), acted at Mr. Plumtre's private theatre at Norwich, on the 4th and 6th of Jan. 1791, the part of Adelaide by the author. Not printed, we believe. The fable, though simple, was interesting, and the whole performance did credit to the fair writer.

34. Adelaide. Trag. by Henry

James Pye. Acted at Drury Lane. 8vo. 1800. There is some fine writing in this piece, which will please in the closet; but it had no interest upon the stage. The story is drawn from the latter part of the reign of Henry II. whose last days were so much embittered by the disobedient and unnatural conduct of his sons.

35. ADELAIDE DE BRABANT; or, *The Triumph of Virtue.* Dram. Romance. Performed at Covent Garden, for the benefit of some dancers, 1784. This was, we believe, only a ballet.

36. ADELAIDE DE PONTHIEU. Ballet. Performed at Covent Garden, 1784, for the benefit of Mons. Le Beuf and Mad. Bithmere.

37. ADELAIDE OF WULFINGEN. Trag. in four acts, from the German of Kotzebue, by B. Thompson. 8vo. 1801. Never acted. This tragedy is unnatural and disgusting in the highest degree. Like the greater part of the German dramas, too, it is of an immoral tendency; for, under the specious disguise of attacking superstition and intolerance, religion is, in almost every page, exposed to ridicule.

38. ADELFRID. Hist. Drama, interspersed with songs, by Joseph Moser. Written in 1807. Neither acted nor printed.

39. ADELGITHA; or, *The Fruits of a single Error.* Play, in five acts, by M. G. Lewis. Acted at Drury Lane, April 1807, but previously printed. 8vo. 1806. It was interesting in the performance, and very well received.

40. ADELINDA. Com. by Miss Hannah Brand. This piece, which was never acted, we believe, is an alteration from *La Force du Naturel* of Destouches, and was printed at Norwich in a volume of plays and poems by the same author. 8vo. 1798.

41. ADELMORN THE OUTLAW. Romantic Drama, in three acts, by M. G. Lewis. 8vo. 1801. This piece, which is romantic enough in all conscience, was performed at Drury Lane theatre; but with very little success, notwithstanding it had the aid of some charming music by Kelly. The dialogue is inflated and incorrect; and the construction of the piece is better suited to a ballet, or pantomime, than to a regular drama.

42. ADELPHI; or, *The Brothers.* Com. translated from Terence, by Richard Bernard. 4to. 1598.

43. ADELPHI. Com. The same play, translated by Charles Hoole. 8vo. 1663.

44. ADELPHI. Com. translated by Laurence Echard. 8vo. 1694.

45. ADELPHI. Com. translated by T. Cook. 12mo. 1734.

46. ADELPHI. Com. translated by S. Patrick. 8vo. 1745.

47. ADELPHI. Com. translated by Gordon. 12mo. 1752.

48. ADELPHI. Com. translated by G. Colman. 4to. 1765.

49. A new translation of the ADELPHI of Terence into blank verse. 8vo. 1774.

None of these translations were ever intended for, nor are they by any means adapted to, the English stage.

50. ADMIRABLE CRICHTON. Trag. by G. Galloway. 8vo. 1802. Printed in a volume with poems.

51. ADOLPHUS AND CLARA; or, *The Two Prisoners.* Com. in one act, translated from the French of J. B. Marsollier, by Eleanor H—. Printed in *The Lady's Magazine* for 1804. This is a translation of the drama from which Mr. Kenney took his Opera of MATRIMONY.

52. THE ADOPTED CHILD. Mus. Drama, in two acts, by Samuel

Birch. Acted with success at Drury Lane. 8vo. 1795.

53. THE ADOPTED SON. In the first volume of the Poetical Works of William Preston, Esq. Dublin, 8vo. 1793, we find a song from a tragedy with the above title; but whether it was printed, or still remains in MS. we know not.

54. ADRASTA; or, *The Woman's Spleen and Love's Conquest.* Tragi-Com. by John Jones, never acted, but printed in 4to. 1635. Part of it is taken from *Boccace*, Day 8, Novel. 8. It has very little merit.

55. ADRIAN AND ORRILA; or, *A Mother's Vengeance.* Play, in five acts, by William Dimond. Performed at Covent Garden. 8vo. 1806. Of this piece the plot is simple, and some of the situations are favourable to stage effect: still, however, there is room for objection, even as to the management of the plot. The whole is spun out to too great a length; by which means the incidents do not follow each other with sufficient rapidity to keep the interest fully alive. The language and action are more strained than the occasion seems to warrant: from the words and actions of Matilda one should have supposed that she had murdered, instead of stolen, a child; and the figurative speeches of the lovers are sometimes even more than romantic. Persons under the influence of passion do not describe it: they feel it, and leave the description to others who see it in its effects. A person labouring under a strong delirium does not tell us that he is mad. In the above respect there is some objectionable matter in the piece. At the same time, there is much in the dialogue that is natural and praiseworthy.

56. *ADRIAN IN SYRIA.* Op. translated from Metastasio, by John Hoole. 8vo. 1800.

57. THE ADVENTURERS. Dram. Piece, of two acts. 8vo. 1777. Printed at Canterbury. There is much good satire in this piece; but, as the principal characters are swindlers, it would hardly be endured on the stage.

58. THE ADVENTURERS. F. by E. Morris. Acted at Drury Lane. 8vo. 1790. This is a pleasing entertainment, and was well received.

59. ADVENTURES IN MADRID. Com. by Mrs. Pix. Acted at the Queen's theatre in the Haymarket. 4to. No date. [1709.]

60. THE ADVENTURES OF A NIGHT. F. by Mr. Hodson. Acted at Drury Lane. 8vo. 1783. Taken from Fielding's *Coffeehouse Politician*, without acknowledgment, and acted without much success.

61. ADVENTURES OF FIVE HOURS. Tragi-Com. by Sir Samuel Tuke, Bart. Acted at Court. Fol. 1663; 4to. 1664, 1671, 1704. D.C.—Downes, in his *Roscius Anglicanus*, says, it was written by that gentleman and the Earl of Bristol. It is translated from a Spanish play, recommended by King Charles II. was acted thirteen days successively with great applause, and has several copies of verses prefixed to it by Mr. Cowley, and other eminent poets of that time. Echard, in the preface to his translation of Terence, says, "This is one of the pleasantest "stories that ever appeared upon "our stage, and has as much va-"riety of plots and intrigues, "without any thing being preci-"pitated, improper, or unnatural, "as to the main action."

62. ADVENTURES OF HALF AN HOUR. Farce, by Christopher Bullock. Acted, without success, at Lincoln's Inn Fields. 12mo. 1716. 5th edit. 12mo. 1767.

63. THE ADVENTURES OF TOM TRIP; or, *The Wounded Sailor.* A naval Farce, by Henry Siddons. Performed for his benefit at Newcastle, 1798. Not printed, we believe.

64. THE ADVERTISEMENT; or, *A Bold Stroke for a Husband.* Com. by Mrs. Gardner. Acted one night, Aug. 9, 1777, at the Haymarket, for the benefit of the authoress. Not printed.

65. ÆLLA. A Tragycal Enterlude, or Discoorseynge Tragedie. Wrotenn bie Thomas Rowleie; plaiedd before Mastre Canynge, atte hys howse nempte the Rodde Lodge (also before the duke of Norfolck, Johan Howard). 8vo. 1777. One of those pieces printed as performances of the 15th century, but now generally acknowledged to have been the forgeries of Thomas Chatterton.

66. ÆNEAS'S REVENGE, *with the Tragedy of Polyphemus*, by Henry Chettle. Acted 1598.

67. AEROSTATION; or, *The Templar's Stratagem.* Farce, by F. Pilon. Acted at Covent Garden, with tolerable success. Printed in 8vo. 1784, with a humorous kind of dedication to Lord Grantley, as Chief Justice in Eyre. From the title, it is evidently a satire on the balloon mania.

68. ÆTIUS. Op. translated from Metastasio, by John Hoole. 8vo. 1800.

69. THE AFFECTED LADIES. Com. by John Ozell. This play is only a literal translation of the *Precieuses Ridicules* of Moliere.

70. THE AFFECTIONATE FATHER. Sentim. Com. by James Nelson. 8vo. 1786. It is published in a volume, with Essays on various subjects, and is better suited to the closet than the stage. The sentiments are just, and the moral is good; but the characters want novelty, and the dialogue seldom rises above mediocrity. Never performed.

71. THE AFFECTIONATE SON. See THEATRICAL RECORDER.

72. THE AFRICANS; or, *War, Love, and Duty.* P. by George Colman the Younger. Acted, with great success, at the Haymarket. 8vo. 1808. The plot is from *Les Nouvelles du Florian*, and is really interesting. The characters of Mug and Sutta, however, bear too near a resemblance to the Trudge and Wowski of the author in his *Inkle and Yarico.*

73. AGAINST MOMUS'S AND ZOILUS'S. A Dramatic Piece, by John Bale, Bishop of Ossory, one of the first English dramatic writers. Of this piece we have no remains but the bare mention of it by himself, in his account of the writers of Britain.

74. AGAINST THOSE WHO ADULTERATE THE WORD OF GOD. A Dramatic Piece, by the last-mentioned author; and of which we have exactly the same kind of knowledge. Neither of them were ever acted or even printed, but in all probability they were written between 1530 and 1540.

75. AGAMEMNON. Trag. translated from Seneca, by John Studly, in Queen Elizabeth's reign. He has, however, added a whole scene in the fifth act. 4to. 1581. In Mr. Kemble's collection.

76. AGAMEMNON. P. ascribed to Henry Chettle and Thomas Dekker. Acted 1599.

77. AGAMEMNON. Trag. by James Thomson. Acted at Drury Lane. 8vo. 1738. This tragedy, as Dr. Johnson observes, was much shortened in the representation. It had the fate which most commonly attends mythological stories.

and was only endured, but not favoured. It struggled with such difficulties through the first night, that Thomson, coming late to his friends with whom he was to sup, excused his delay, by telling them how the sweat of his distress had so disordered his wig, that he could not come till he had been refitted by a barber. He had so interested himself in his own drama, that, we have been told, as he sat in the upper gallery, he accompanied the players by audible recitation, till a friendly hint frighted him to silence. Pope countenanced *Agamemnon*, by coming to it the first night.

78. AGAMEMNON. Trag. translated from Æschylus, by R. Potter. 4to. 1777; 8vo. 1779. "In this "tragedy the reader will find the "strongest traces of the genius of "Æschylus, and the most distinguishing proofs of his skill. "Great in his conceptions, bold "and daring in his metaphors, "strong in his passions, he here "touches the heart with uncommon emotions. The odes are "particularly sublime, and the "oracular spirit that breathes "through them adds a wonderful "elevation and dignity to them. "Short as the part of Agamemnon "is, the poet has the address to "throw such an amiable dignity "around him, that we soon become interested in his favour, "and are predisposed to lament "his fate. The character of Clytemnestra is finely marked; a "high-spirited, artful, close, determined, dangerous woman. "But the poet has no where exerted such efforts of his genius "as in the scene where Cassandra "appears: as a prophetess, she "gives every mark of the divine "inspiration, from the dark and "distant hint, through all the "noble imagery of the prophetic "enthusiasm; till, as the catastrophe advances, she more and "more plainly declares it. As a "suffering princess, her grief is "plaintive, lively, and piercing; "yet she goes to meet her death, "which she clearly foretels, with "a firmness worthy the daughter "of Priam and the sister of Hector. Nothing can be more animated or more interesting than "this scene. The conduct of the "poet through this play is exquisitely judicious; every scene "gives us some obscure hint or "ominous presage, enough to keep "our attention always raised, and "to prepare us for the event; "even the studied caution of Clytemnestra is finely managed to "produce that effect; whilst the "secrecy with which she conducts "her design keeps us in suspense, "and prevents a discovery, till "we hear the dying groans of her "murdered husband. The scene "of this play is at Argos, before the "palace of Agamemnon." *Potter.*

79. AGGRESSION; or, *The Heroine of Yucatan.* Ballet of Action [by Mr. Farley]. Acted, with applause, at Covent Garden, April 1805; but certainly not the best thing of the kind that we have seen.

80. AGIS. Trag. by John Home. Performed at Drury Lane. 8vo. 1758. This play is founded on a story in the Spartan history. Whether the author was only warmed by the spirit of a particular party, or that he chose in this piece to give vent to his resentments against his countrymen for the rigour wherewith they had persecuted him on account of his former tragedy of *Douglas*, it is difficult to determine; but it is at least appa-

rent, that throughout the whole of the piece he has kept up a figurative retrospect of the conduct of the Scots in regard to King Charles I. and that, in the character of his Agis, he has never lost sight of the idea of that unfortunate prince. It was performed with tolerable success, being strongly supported, not only by a party zeal in the author's favour, but also by the additional advantages of very fine acting, and two pompous and solemn musical processions. — Without these assistances, however, it is somewhat doubtful whether it might have met with the same success. On this tragedy Mr. Gray, in a letter to Dr. Warton (see Mason's *Memoirs* of the former, 4to. edit. p. 261), has the following remark: "I cry to "think that it should be by the "author of *Douglas:* why, it is "all modern Greek; the story is "an antique statue painted white "and red, frized, and dressed in "a negligée made by a Yorkshire "mantua-maker." *Agis* is said to have been written before *Douglas*, though acted after it.

81. AGLAURA. Tragi-Com. by Sir John Suckling. Acted at the private house in Black Fryars. Fol. 1638; 8vo. 1646. The author has so contrived this play, by means of an alteration in the last act, that it may be acted either as a tragi-comedy, or a perfect tragedy: a plan which was followed by Sir Robert Howard in his *Vestal Virgin*. The scene lies in Persia.

82. AGMUNDA. Trag. by Hannah Brand. Her play of *Huniades*, which did not succeed on the stage, at Drury Lane, was soon after reproduced at the Haymarket under this title (the character of *Huniades* being omitted!); but, after a candid hearing, it was quietly dismissed, as not suited to stage representation.

83. AGNES DE CASTRO. Trag. by Mrs. Cath. Trotter, afterwards Cockburne. 4to. Acted at the Theatre Royal, 1696. It is built on a French novel of the same name, translated by Mrs. Behn, and deservedly met with very good success.

84. THE AGREEABLE SEPARATION. Com. Entertainment, by Dr. Collingwood. Never acted. Printed at Berwick. 12mo. No date.

85. THE AGREEABLE SURPRISE. Com. of one act, translated from *Marivaux*. 12mo. 1766. Performed by the scholars of Mr. Rule's academy at Islington. Printed in *Poetical Blossoms*, or, *The Sports of Genius*.

86. THE AGREEABLE SURPRIZE. Musical Farce, by John O'Keefe. Acted at the Haymarket, 1781. Not printed by the author (but often spuriously). It is, certainly, inferior to his previous performances, and exceptionable for indecency of allusion in some parts of it. The character of Lingo, however, was represented by Mr. Edwin with so much real humour, that the audience forgot the absurdity both of the fable itself, and the conduct of it; and by the merits of Messrs. Bannister, Fawcett, and other popular actors, in the same part, the piece has continued a favourite ever since. It was originally brought out in Dublin, under the title of *The Secret Enlarged*, and it had then no success.

87. AGRIPPA KING OF ALBA; or, *The False Tiberinus*. Tragi-Com. by John Dancer. This is a translation from M. Quinault; it is in heroic verse, was performed several times with great applause at

the Theatre Royal in Dublin, and was printed at London in 4to. 1675.

88. AGRIPPINA, by Thos. May. See JULIA AGRIPPINA.

89. AGRIPPINA. Trag. in rhyme, by John Lord Hervey. Not printed. This performance still remains unpublished in the possession of the Bristol family. See Walpole's Anecdotes, vol. ii. p. 149.

90. AGRIPPINA, by Thos. Gray. 4to. 1775. This piece consists only of two scenes of a tragedy, so admirably executed as to make one lament that the author did not complete it according to his original design. The story was intended to be taken from the 13th and 14th books of Tacitus. The language of this production, though far from wanting ornament, is by no means overloaded with it; and, had our author lived to complete his undertaking, it could not fail to have proved the noblest pattern for the style of imperial tragedy. Dr. Johnson, however, observes, "it was no loss to the English "stage that *Agrippina* was never "finished." The fable, indeed, could not possibly admit of any good character, and therefore only terror could have been excited by it. The loss of the reader nevertheless may have been considerable; for, to use the critic's own sentiments concerning our author, "a man like him, of great learning and great industry, could "not but produce somewhat valuable."

91. KING AHASUERUS AND QUEEN ESTHER. An Interlude, attributed to Robert Cox, comedian, and is published in the second part of *Sport upon Sport*, 1672.

92. AJAX. Trag. 12mo. 1714. This is only a translation from the Greek of Sophocles by a Mr. Jackson, but revised by Mr. Rowe.

93. AJAX. Trag. translated by George Adams. 8vo. 1729.

94. AJAX. Trag. translated by Thomas Franklin. 4to. 1759; 8vo. 1788.

95. AJAX. Trag. translated from Sophocles by R. Potter. 4to. 1788. "The contest for the arms "of Achilles, the decision in fa- "vour of Ulysses, the indignation, "madness, and death of Ajax, "are circumstances well known: "on these Sophocles formed the "tragedy now before us, which "has ever been esteemed one of "his greatest works.—The scene "is before the tent of Ajax, the "last in station; so that it has the "camp and fleet of the Grecians "stretching along the shore to the "west, a valley terminated by "mount Ida lying to the east. "The simplicity of the ancient "drama generally confined the "whole representation to one "place, from which the chorus "was not allowed to depart. So- "phocles has here ventured to "vary the scene, and to disperse "the chorus, whom he brings to- "gether again in a wood at the "foot of Ida, where Ajax had "fallen upon his sword. The "reader of taste will rise with the "poet superior to the rules of "criticism, and acknowledge, that "even the single speech of Ajax "over his sword is of more value "than all the unities." *Potter.*

96. THE AIR-BALLOON. M.D. 8vo. 1784. Of this piece we know nothing but the name.

97. ALADDIN; or, *The Wonderful Lamp*. Pant. Performed at Covent Garden, 1788. The groundwork of this pantomime is from the *Arabian Nights Entertainments*. The music by Mr. Shield.

98. ALAHAM. Trag. by Fulke

Greville, Lord Brook. Fol 1633. The scene of this play is laid in Ormus, at the mouth of the Persian Gulf, and the plot taken from some incidents in *Herbert's Travels*. The author has followed the model of the ancients; the Prologue is spoken by a Ghost, who gives an account of every character; and so strictly has he adhered to the rules of the drama, that he has not throughout introduced more than two speakers at a time, excepting in the choruses between the acts.

99. ALARBAS. Dram. Opera, written by a gentleman of quality. 4to. 1709. The scene lies in Arcadia in Greece. From the Preface it appears not to have been acted.

100. THE ALARM. By J. M. Swiney. Printed at Cork. We know nothing of this piece but the name.

101. THE ALARMIST; or, *Cheerful Opinions*. Int. by J. P. Roberdeau. This is merely a dialogue between a patron-hunting player and a rich monopolist. It was first recited by the author as a monodrama, at "An Attic Evening's "*Entertainment*;" got up, under his management, in the town of Lewes, for the benefit of the poor, in 1800, but was afterwards altered and transferred to the theatre. It is printed in the author's "*Fugitive Prose and Verse*," Chichester, 8vo. 1803.

102. ALARUM FOR LONDON; or, *The Siege of Antwerp: with the ventrous Actes and valorous Deeds of the lame Soldier*. Tragi-Com. Acted by the Lord Chamberlain's Servants. 4to. 1602. This play is not divided into acts; the plot is taken from *The Tragical History of the City of Antwerp*.

103. ALBERE GALLAS. P. by Thomas Heywood and Wentworth Smith. Acted 1602. N. P.

104. ALBERT AND ADELAIDE; or, *The Victim of Constancy*. Rom. [by Samuel Birch]. Acted, with success, at Covent Garden, 1798. Not printed. This heroic romance is founded on a story by Madame Genlis, which was more closely translated by Mr. Hoare, under the title of *The Captive of Spilsburg*. This piece has usually, but erroneously, been ascribed to the pen of Mr. Cobb.

105. ALBERT AND ROSALIE. See DRAMATIC APPELLANT.

106. ALBERTA. Trag. by J. Carter. 8vo. 1787. Never performed.

107. ALBERTUS WALLENSTEIN, *late Duke of Fridland, and General to the Emperor Ferdinand II.* Trag. by Henry Glapthorne. It was acted at the Globe by the Bank Side. 4to. 1634. 1640. The scene lies at Egers, and the plot is merely historical, being built on facts not very distant from the time of writing it. The diction is good.

108. ALBINA, *Countess Raimond*. Trag. by Mrs. Cowley. Acted at the Haymarket, 1779. 8vo. In a Preface, which is suppressed in a second edition of this play, are many complaints against the managers of Drury Lane and Covent Garden, and some insinuations of unfair practices towards the author while the play was in their hands. The charges of plagiarism from this piece seem to have no other foundation than in the fancy of the author. The language of Mrs. Cowley's play is harmonious, and sometimes forcible; the imagery in general just, and the sentiments are moral and important; yet it had little success, being acted only six times. It, however,

gave rise to a paper war between its author and Miss Hannah More.

109. ALBION. Interl. mentioned by Kirkman only, and probably the same as is entered, by Thomas Colwell, in the Stationers' Company's books of the years 1565 to 1566, under the title of "A Mery Playe, bothe pythy and "pleasaunt, or ALBYON Knight."

110. ALBION; or, *The Court of Neptune.* A Masque, by T. Cooke. 8vo. 1724. The scene laid on the British seas.

111. ALBION AND ALBANIUS. Opera, by J. Dryden. Acted at the Theatre Royal. Fol. 1685; 4to. 1691. Set to music by Lewis Grabue, Esq. The subject of this piece is wholly allegorical, being intended to expose the fanciful doctrines of Lord Shaftesbury and his adherents. Downes tells us, that, happening to be first performed at an unlucky time, being the very day on which the Duke of Monmouth landed in the west, and the kingdom in a great consternation, it ran but six nights; which, not answering half the charge the company had been at in getting it up, involved them very deeply in debt.

112. ALBION QUEENS. See ISLAND QUEENS.

113. ALBION RESTOR'D; or, *Time turn'd Oculist.* A Masque. Never acted. 8vo. 1757.

114. ALBION'S TRIUMPH, *personated in a Maske at Court, by the King's Majesty and his Lords* (all whose names are at the end), *the Sunday after Twelfth Night,* 1631. 4to. The scene is Albipolis, the chief city of Albion. Inigo Jones had a share in the invention of this masque. The words by Aurelian Townsend.

115. ALBOVINE, *King of the Lombards.* Trag. by Sir W. Davenant. 4to. 1629. The story is found in Bandello, the *Histoires Tragiques,* tom. iv. Nov. 19, and some of the historians of the Francs and Lombards. The scene lies in Verona. This, which was Davenant's first play, is dedicated to the unfortunate Earl of Somerset, and the Dedication is followed by eight copies of commendatory verses. It contains a frequent sprinkling of bombast and obscenity.

116. "ALBUMAZAR. Com. pre- "sented before the King's Majestie "at Cambridge, the 9th of March "1614, by the gentlemen of Tri- "nity College. 4to. 1615, 1634." In Dodsley's Collect. This play was written by Mr. Tomkis, of Trinity College; and acted before King James on the day above mentioned. Dryden, in a Prologue composed by him for the revival of it, considers it as the original of the *Alchymist,* and charges Ben Jonson, in very positive terms, with plagiarism, but without any foundation, as this play was neither acted nor printed until four years after *The Alchymist.*

117. ALBUMAZAR. Com. by David Garrick. Acted at Drury Lane. 8vo. 1773. This is an alteration of the above play. Though it had the advantage of the best performers, yet neither on this, nor a former revival of it in 1748, did it meet with much success.

118. ALCAMENES AND MENALIPPA. Trag. Mears, in his Catalogue, ascribes this play to William Philips. Chetwood, we believe, with his usual want of fidelity, has given it the date of 1668.

119. ALCANOR. A Play, by Mr. Cumberland, with this title, is advertising, as being one of a collection intended for publication by subscription. Never performed.

120. ALCESTIS. Trag. translated from Euripides, by R. Potter. 4to. 1781. Apollo, who had been kindly received by Admetus when banished from heaven, prevails upon the Fates to spare the life of his benefactor, on condition that some near relation would consent to die for him; but neither his father, nor his mother, nor any of his friends, are willing to pay this ransom. Alcestis, hearing this, generously devotes her own life to save her husband's. Upon this fable the poet has built his drama. With a beautiful simplicity which characterizes the compositions of the ancients, and with a tenderness of which his own heart was peculiarly susceptible, he has given these scenes of domestic sensibility and distress their full effect. The design of this tragedy is, to recommend the virtue of hospitality; as well as to keep alive a generous and social benevolence. The scene is in the vestibule of the house of Admetus.

121. ALCESTIS. Trag. translated from Euripides, by M. Wodhull. 8vo. 1782.

122. THE ALCHYMIST. C. by Ben Jonson. Acted by the King's Servants. 4to. 1610; 8vo. 1756. This play is too well known and admired to need any comment on, or account of, it. Let it suffice to say, that the design of it was to lash the then prevailing passion for Alchymy, and point out how easy it is for mankind to be imposed on where some darling folly lends its aid to the imposture. Sir Richard Steele (*Tatler*, No. 14.) says, "This comedy is an example of Ben Jonson's extensive "genius and penetration into the "passions and follies of mankind. "The scene in the fourth act, "where all the cheated people "*oppose the man* that would "open their eyes, has something "in it so inimitably excellent, "that it is certainly as great a "masterpiece as has ever appeared "by any hand. The author's "great address, in showing co-"vetousness the motive of the "actions of the puritan, the epi-"cure, the gamester, and the "trader; and that all their endea-"vours, how differently soever "they seem to tend, centre only "in that one point of gain; shows "he had, to a great perfection, "that discernment of spirit which "constitutes a genius for comedy." —See ALBUMAZAR.

123. THE ALCHYMIST, by Ben Jonson. An additional scene to this play, written by Mr. Moser, was printed in *The European Magazine*, vol. lv. 1809.

124. ALCIBIADES. Trag. by Thomas Otway. Acted at the Theatre Royal. 4to. 1675, 1687. The story of this play is taken from Corn. Nepos and Plutarch. The author has, however, considerably departed from the history, making his hero, Alcibiades, a man of the strictest honour, who chooses rather to lose his life than wrong his defender, King Agis, or abuse his bed; whereas Plutarch gives him a quite different character. It was Otway's first play, and is written in heroic verse.

125. ALCIBIADES. Trag. by William Shirley. This play has not yet been printed. It was promised, however, in a collection of the author's dramatic works, and appears to have been refused by both Mr. Garrick and Mr. Harris.

126. ALEXANDER. Op. by Anthony Henley, Esq. The writer of Mr. Henley's life says, he almost finished an Opera with this title at the time of his death, and that it was to be set by Purcell.

127. ALEXANDER AND CAMPASPE. Com. by John Lyly. Played before Queen Elizabeth, on Twelfth-Night, by the children of Paul's. 4to. 1584, 1591; 12mo. 1632. In Dodsley's Collection, 1780. Plot from Pliny's *Nat. Hist.* book XXXV. ch. 10.

128. ALEXANDER AND LODOWYKE. Play, by Martin Slaughter. Acted in 1598. N. P.

129. ALEXANDER AND STATIRA; or, *The Death of Bucephalus*. A Tragedy for warm Weather, written by a Gentleman (Dr. George Wallis), and acted at York, Leeds, and Edinburgh. Whether it was ever printed, we know not.

130. ALEXANDER AND THE KING OF EGYPT. A mock Play, as it is acted by the mummers every Christmas. 4to. Printed at Newcastle, 1788.

131. ALEXANDER THE GREAT, by T. Ozell. Translated from Racine. 12mo. 1714.

132. ALEXANDER THE GREAT. Op. performed at Lincoln's Inn Fields. 8vo. 1715.

133. ALEXANDER THE GREAT. Trag. altered from Lee's *Rival Queens*, and acted at Drury Lane and Covent Garden. 8vo. 1770.

134. ALEXANDER THE GREAT; or, *The Conquest of Persia*. Heroic Pantomime, composed by J. D'Egville. Performed at Drury Lane. 8vo. 1795. Music by Krazinski Miller. In this ballet were exhibited the general incidents of Alexander's progress in Persia; his difficulties in surmounting the apprehensions and reluctance of his army; his alliance with the celebrated Amazon; the furious impetuosity of his courage at the storming of Gaza; the battle of Arbela; his treatment of Darius and his family, and his entrance into Babylon and marriage with Statira. The scenery of this performance surpassed every thing before exhibited on the English stage. The history of the action of this pantomime was written by Mr. Kemble, and distributed gratis at the theatre.

135. THE ALEXANDRÆAN TRAGEDY. By William Alexander, Earl of Sterling. 4to. 1605, 1607; fol. 1637. The groundwork of this play is laid on the differences which arose among Alexander's captains, after his decease, about the succession. Jacob contradicts Langbaine for saying that it is written after the model of the ancients, yet condemns the play for those very faults which could only arise from the author's having followed that model, and consequently must be mistaken either on one side of the question or the other. The noble author has undoubtedly kept the ancient tragic writers perpetually in his eye, and even borrowed freely from their thoughts; several whole speeches being apparently little more than translations from Virgil, Seneca, and others. He has kept close to historical fact, even in his episodes, yet has neglected the very essence of the drama, viz. action; the first act being wholly employed by the ghost of Alexander (probably in imitation of Seneca's *Thyestes*); the second having but little to do with the main business of the play, beginning with the council held by Perdiccas, Meleager, and the rest of the commanders; and through the whole remainder of the piece scarce one action is performed in the view of the audience; the whole being little more than a narration, thrown into the mouths of the several characters, of adventures achieved by themselves and others. The scene lies

in Babylon, and the plot is to be found in Quintus Curtius, Diodorus Siculus, Orosius, &c.

136. ALEXAS; or, *The Chaste Gallant*. By Philip Massinger. By this title Massinger's *Bashful Lover* seems sometimes to have been called.

137. ALEXIS AND DORINDA. Musical Piece. Acted at Lincoln's Inn Fields, 1725. N. P.

138. ALEXIS'S PARADISE. D. Op. 1680.

139. ALEXIS'S PARADISE; or, *A Trip to the Garden of Love at Vauxhall*; as privately acted by the Ladies of Honour. Com. by James Newton, Esq. 8vo. 1722, 1732, and N. D.

140. ALFRED. A Masque, by James Thomson and David Mallet. 8vo. 1740. The scene of this play lies in Britain; and the story from the English history at the time of the Danish invasion. It was performed the 1st of August 1740, in the gardens of Cliefden, in commemoration of the accession of George I. and in honour of the birth-day of the Princess of Brunswick; the Prince and Princess of Wales, and all their court, being present. *The Judgment of Paris*, a Masque, and also several scenes out of Rich's pantomimes, were performed at the same time.

141. ALFRED. An Opera, as altered from the above play. Acted at Covent Garden. 4to. 1745. The principal vocal parts by Mr. Lowe, Mrs. Arne, Miss Young, and Mrs. Sybilla.

142. ALFRED THE GREAT. Musical Drama, acted at Drury Lane, 1745.

143. ALFRED. A Masque, by David Mallet. Acted at Drury Lane. 8vo. 1751. This is the play of Messrs. Thomson and Mallet, entirely new-modelled by the latter; no part of the first being retained, except a few lines. Though excellently performed, it was not very successful. The Prologue was written by the Earl of Corke. —It has been said, that Mallet procured *Alfred* to be performed at Drury Lane, by insinuating to Garrick, that, in his intended Life of the Duke of Marlborough, he should, by an ingenious device, find a niche for the Roscius of the age. "My dear friend," said Garrick, "have you quite left off "writing for the stage?" The hint was taken, and *Alfred* was produced.

144. ALFRED THE GREAT, DELIVERER OF HIS COUNTRY. Trag. 8vo. 1753. This is a despicable performance, written, as the title-page declares, by the author of *The Friendly Rivals*.

145. ALFRED. Trag. altered from Mallet, by David Garrick. Acted at Drury Lane. 8vo. 1773. The alterations in this piece are but trifling, and its success was not greater than on its original performance.

146. ALFRED. Trag. by John Home. Acted at Covent Garden. 8vo. 1778. This play, which is the last production of its author, was so coldly received by the public, that it was performed only three nights.

147. ALFRED. An Historical Trag. 8vo. 1789. Printed in a Collection of Miscellaneous Poems at Sheffield; in which town it had been acted.

148. ALFRED; or, *The Magic Banner*. Drama, in three acts, by J. O'Keefe. Acted at the Haymarket, 1796. 8vo. 1798.

149. ALFONSO, KING OF CASTILE. Trag. by M. G. Lewis. Acted at Covent Garden, Jan. 13,

1802, but previously published in 8vo. 1801. Many parts of this piece are sketched with ability and judgment, and it is not wanting in interest; the language, however, is unequal, being often eloquent and impressive, and not unfrequently turgid and bombastic; and there are some inconsistencies in the conduct of the drama. It was, nevertheless, well received, and is the best play that this author has produced.

150. THE ALGERINE SLAVES. Mus. Ent. by James Cobb. Acted, without success, at the Opera House in the Haymarket, 1792. This was merely an abridgment of *The Strangers at Home*, and has not been printed.

151. ALGONAH. Com. Opera, by James Cobb. Acted at Drury Lane, for Mrs. Billington's benefit, April 30, 1802, but not printed. It is an alteration from *The Cherokee*, with some new music by Kelly. Songs only published. 8vo. 1802.

152. ALIVE AND MERRY. Farce. Acted at Drury Lane, May 1796, and ascribed to a Mr. Brown. It contained some broad humour, but had little other merit, and was performed four or five nights. We have heard Mr. Grubb (one of the proprietors of the theatre) mentioned as the author. Not printed.

153. ALL ALIVE AND MERRY. Com. by S. Johnson (the dancing-master). This piece was acted at Lincoln's Inn Fields, about the year 1737, without any success, and has never been printed. For some judgment of this gentleman's writings in general, see HURLOTHRUMBO.

154. ALL AT HOME; or, *The Irish Nieces*. Com. printed at Dublin. 12mo. 1804. Never performed.

155. ALL BEDEVILLED; or, *The House in an Uproar*. A Farce, by Moses Browne. 8vo. 1723. See POLIDUS.

156. AN ALLEGORICAL MORAL DRAMATIC MUSICAL ENTERTAINMENT, by way of Epithalamium. 12mo. 1770. Printed in a novel, entitled *Constantia*; or, *The Distressed Friend*.

157. ALL FOOLS. Com. by George Chapman. 4to. 1605. In Dodsley's Collection, 1780. The plot is founded on Terence's *Heauton-timorumenos*. It was accounted an excellent play in those times, and was acted at the Black Friars with considerable applause.

158. ALL FOR FAME; or, *A Peep at the Times*. Comic Sketch, by Andrew Cherry. This was performed, or rather recited, for Mrs. Mountain's benefit at Drury Lane, May 15, 1805, and pleasantly ridiculed the rage for infantine actors.

159. ALL FOR LOVE; or, *The World Well Lost*. Trag. by John Dryden, written in imitation of Shakspeare's style, and acted at the Theatre Royal. 4to. 1678, 1692, 1703. This is generally considered by the critics as the most complete dramatic piece of that justly-admired author. There needs, perhaps, no other reason to be assigned for its being so, than that it was the only one (amongst a very large number) which he was permitted to bring to that perfection which leisure and application, added to a great degree of genius, might be expected to attain. The plot and general design of it are undoubtedly borrowed from Shakspeare's *Antony and Cleopatra*; yet justice and candour require this confession at least from us, that as much as he has fallen short of his first model

in fire and originality, he has equally surpassed him in point of regularity and poetic harmony; and it may perhaps stand hereafter as a matter of contest, whether this tragedy is, or is not, to be esteemed as an invincible masterpiece of the power of English poetry.

Dryden indeed tells us, that it *is the only play he wrote for himself*; the rest were given to the people. It is by universal consent (as Dr. Johnson observes) accounted the work in which he has admitted the fewest improprieties of style or character; but it has one fault equal to many, though rather moral than critical, that, by admitting the romantic omnipotence of love, he has recommended as laudable and worthy of imitation that conduct which, through all ages, the good have censured as vicious, and the bad despised as foolish.

160. "A moral and pitieful Co-"medie, intitled ALL FOR MO-"NEY, plainly representing the "manners of men and fashion of "the world, now-a-dayes." Compiled by Thomas Lupton. 4to. B. L. 1578. The characters of this piece are, Theology, Science, Art, Money, Adulation, Godly Admonition, Mischievous Help, Pleasure, Pressed for Pleasure, Sin, Swift to Sin, Virtue, Humility, Charity, All for Money, Damnation, Satan, Pride, Gluttony, Learning with Money, Learning without Money, Money without Learning, Neither Money nor Learning, Moneyless, Moneyless and Friendless, Nychol, Gregory, Graceless, Mother Crook, Judas, Dives, William, and the two Wives; but, as not more than two of these characters, or at most three, were ever on the stage at once, and generally, when they disappeared, were seen no more, several parts were performed by one person, and thus perhaps four or five actors served for the whole.

161. ALL FOR THE BETTER; or, *The Infallible Cure*. Com. by F. Manning. Acted at the Theatre Royal, Drury Lane, 1703. 4to. N. D. The scene lies in Madrid, and the Prologue was written by Farquhar.

162. ALL IN A BUSTLE. Com. [by Francis Lathom]. Printed at Norwich. 8vo. 1795. London, 1800. Never acted.

163. ALL IN GOOD HUMOUR. Dram. Piece, in one act, by W. C. Oulton. Acted at the Haymarket. 8vo. 1792. It is a slight piece, but is not unamusing, and is still performed occasionally.

164. ALL IN THE RIGHT. F. translated from Destouches, by Thomas Hull, and acted at Covent Garden Theatre, the 26th of April 1766, for the translator's benefit. Not printed.

165. ALL IN THE RIGHT; or, *The Cuckold in good Earnest*. F. 8vo. 1762. A low, stupid, and indecent piece.

166. ALL IN THE WRONG. Com. by Arthur Murphy. 8vo. 1761. This comedy made its first appearance in the summer season, at the Theatre Royal in Drury Lane, under the conduct of Mr. Foote and the author. It met with success, and deservedly. The intention of it is to bring together into one piece, and represent at one view, the various effects of the passion of jealousy in domestic life, acting on different dispositions and different tempers, and under the different circumstances of husband and wife, lover and mistress. The author confesses, in his advertisement prefixed to the piece, that some of

his hints have been borrowed from the *Cocu Imaginaire* of Moliere. The plot and conduct in general, however, must be allowed his own, and to have great merit. The characters are not ill drawn, though perhaps not perfectly finished; the misunderstandings and perplexities produced among them by the wrong-headedness of this absurd passion, are natural and unforced; and the incidents are so happily contrived, that, although the audience seem from time to time to have some insight into what should follow, yet something new and unexpected is perpetually starting up to surprise and entertain them. In a word, it is one of the busiest plays we are acquainted with; and, if we may be allowed to hint at a fault in it, it appears to be, that, in consequence of the variety of incidents and number of characters, the *denoüement* seems rather too much hurried on, and to want somewhat of that distinctness which the author, with a little more pains, might have rendered it capable of. On the whole, however, it is a very entertaining comedy; and we cannot help thinking the Lady Restless in this play more truly a *Jealous Wife*, and, for the importance of the scenes she is introduced into, more highly finished, than the Mrs. Oakley of Mr. Colman's comedy; for our sentiments in regard to which, see JEALOUS WIFE. It was afterwards brought again on this same stage by Mr. Garrick for the winter season, and met with the same approbation as in the summer.

167. ALL IS NOT GOLD THAT GLISTERS. Play, by Henry Chettle and Sam. Rowley. Acted 1600.

168. ALL IS TRUE. Wotton says, under date July 2, 1613, "I will "entertain you at the present with "what hath happened this week "at the Bank's Side. The King's "players had a new play, called "ALL IS TRUE, representing some "principal pieces of the reign of "Henry the Eighth, which was "set forth with many extraordi-"nary circumstances of pomp and "majesty, even to the matting of "the stage, the knights of the "order with their Georges and "garter, the guards with their "embroidered coats, and the like, "sufficient in truth with a while "to make greatness very familiar, "if not ridiculous. Now King "Henry making a masque at the "Cardinal Wolsey's house, and "certain cannons being shot off "at his entry, some of the paper "or other stuff wherewith one of "them was stopped, did light on "the thatch, where, being thought "at first but an idle smoke, and "their eyes more attentive to the "show, it kindled inwardly, and "ran round like a train, consum-"ing, within less than an hour, "the whole house to the very "ground. This was the fatal pe-"riod of that virtuous fabrique, "wherein nothing did perish but "wood and straw, and a few for-"saken cloaks; only one man "had his breeches set on fire, "that would perhaps have broiled "him, if he had not, by the be-"nefit of a provident wit, put it "out with bottled ale." Of this piece there is no other account on record.

169. ALL MISTAKEN; or, *The Mad Couple*. Com. by the Hon. James Howard, Esq. acted at the Theatre Royal. 4to. 1672; 4to. 1710. The scene lies in Italy. This is a pleasant piece.

170. ALL MISTAKEN. Com. by William Shirley. This is an alteration of Shakspeare's *Comedy*

of Errors, with great additions. It has neither been printed nor acted.

171. ALL ON A SUMMER'S DAY. Com. by Eliz. Inchbald. Acted at Covent Garden, Dec. 15, 1787; but it was disapproved, and has not been printed. In a letter, which the lady published at the time, this piece was declared to have been "given to the theatre "contrary to her inclination, and "even contrary to her most ear-"nest entreaties," by the mistaken friendship of the manager. It possessed some of the merits of Mrs. I.'s other dramas, but did not seem to have been finished with sufficient care.

172. ALL PLEAS'D AT LAST. Com. 8vo. 1783. Anon. This piece was acted and printed in Dublin.

173. ALL PLOT; or, *The Disguises*. Com. by Mr. Stroude. Acted at Lincoln's Inn Fields, between 1662 and 1671. This play is mentioned by Downes as having been performed only three times. It seems not to have been printed.

174. ALL PUZZLED. F. Anon. 1702. Whether such a piece exists is uncertain. Neither Jacob nor Whincop mention it; and it first appears in that doubtful authority, Chetwood's *British Theatre*.

175. ALL THE WORLD'S A STAGE. Farce, by Isaac Jackman. Acted at Drury Lane. 8vo. 1777. This farce has some humour, and is still represented.

176. ALL VOWS KEPT. Com. Acted at Smock Alley. 12mo. 1733. Printed at Dublin. Scene Verona. This comedy was written by Captain Downes, nephew and aid-du-camp of Primate Hoadley, when he was one of the lords justices of Ireland. It was, we have heard, condemned on its first exhibition.

177. ALL UP AT STOCKWELL; or, *The Ghost no Conjuror*. Int. Acted at Drury Lane, for Mr. Weston's benefit, April 1772. Not printed.

178. ALL WITHOUT MONEY. Com. See THE NOVELTY.

179. ALL'S FAIR IN LOVE; or, *A Match for the Lawyers*. Farce. Acted at Covent Garden, April 29, 1803, for Mr. Munden's benefit, and well received. Not printed.

180. ALL'S LOST BY LUST. Trag. by William Rowley. Acted at the Phœnix, 1633. 4to. This play was well esteemed. Its plot is chiefly from Novel 3, of the *Unfortunate Lovers*. The tragic parts are affecting, and the comic witty.

181. ALL'S ONE; or, One of the foure Plaies in One, called *A Yorkshire Tragedy*, played by the King's Players. 4to. 1608; 4to. 1619. This is one of the spurious plays ascribed to Shakspeare.

182. ALL'S WELL THAT ENDS WELL. Com. by Shakspeare. Fol. 1623. This play, which is supposed to have been sometimes called *Love's Labour Wonne*, was originally taken from Boccace, but came immediately to Shakspeare from Painter's *Gilletta of Narbon*, in the first volume of *The Palace of Pleasure*, 4to. 1566, p. 88. Dr. Johnson says, it "has many de-"lightful scenes though not suf-"ficiently probable, and some hap-"py characters though not new, "nor produced by any deep know-"ledge of human nature. Pa-"rolles is a boaster and a coward, "such as has always been the "sport of the stage, but perhaps "never raised more laughter or "contempt than in the hands of "Shakspeare.

" I cannot reconcile my heart " to Bertram, a man noble with- " out generosity, and young with- " out truth; who marries Helen " as a coward, and leaves her as " a profligate: when she is dead " by his unkindness, sneaks home " to a second marriage, is ac- " cused by a woman whom he has " wronged, defends himself by " falsehood, and is dismissed to " happiness."

183. ALL'S WELL THAT ENDS WELL, with alterations by J. P. Kemble. Performed at Drury Lane Theatre. 8vo. 1793.

184. ALLS PERCE *(Alice Pierce)*. A play with this title is mentioned in Henslowe's list, as belonging to the stock of the Rose Theatre near Bank Side.

185. ALMAHIDE AND HAMET. Trag. by Benjamin Heath Malkin. 8vo. 1804. Never acted. This play is preceded by a very sensible discourse on our dramatic writers (something in the manner of Dryden's dedications), inscribed to Mr. Kemble. The tragedy is founded on Dryden's *Conquest of Granada*; but the author has judiciously avoided the incongruities and extravagancies of his predecessor, and has rendered his piece at once pleasing and probable.

186. ALMANZOR AND ALMAHIDE; or, *The Conquest of Granada*. The second part by John Dryden. Acted at the Theatre Royal. 4to. 1672; 4to. 1687. See CONQUEST OF GRANADA.

187. ALMEDA; or, *The Neapolitan Revenge*. Trag. Dram. N.A. 8vo. 1801. This piece is said to be written by a Lady. It is taken from the well-known romance of *The Life of Roxelli*; and, though horrid, borders on the ludicrous. A dying, but unrepentant, adulteress, procures her lover, to whose inconstancy she owes her last illness, to be locked up in a chest, intending him to be buried alive with her. The revenge, however, is frustrated; and the lover, Count Casalia, is restored to liberty and the arms of Zelector, the object of his honourable passion.

188. ALMENA. Op. by Richard Rolt. Acted six nights at Drury Lane. 8vo. 1764. The music by Arne, jun. and Battishill. The story taken from the Persian history.

189. ALMEYDA; or, *The Rival Kings*. Trag. by Gorges Edmund Howard. 12mo. 1769. Printed at Dublin. 3d edit. London. 8vo. 1769. The story of this play is taken from *Almoran and Hamet* by Dr. Hawkesworth, and it is dedicated to the queen.

190. ALMEYDA, QUEEN OF GRANADA. Trag. by Sophia Lee. Acted at Drury Lane. 8vo. 1796. This piece is possessed of both poetry and pathos, and was well acted; yet it had not much success, being performed only four nights.

191. ALMIDA. Trag. by Mrs. Celisia. Acted at Drury Lane. 8vo. 1771. From the excellent performance of Mrs. Barry (now Crawford), this play, though a very poor one, had a considerable run. The outlines of the fable, and several other parts of it, are taken from Voltaire's *Tancrede*.

192. ALMIRINA. A mock Trag. Performed at the Royalty Theatre, Sept. 10, 1787. This piece was acted by one person (Mr. John Palmer, with the aid of wooden or pasteboard figures), on the plan of Whitehead's FATAL CONSTANCY. The idea had been also put in practice before by Foote, in his TRAGEDY-A-LA-MODE. The pre-

sent piece, which had no great merit, has been ascribed to Mr. Jackman. Not printed.

193. ALMYNA; or, *The Arabian Vow.* Trag. by Mrs. Manley. Acted at the Theatre Royal in the Haymarket, 1707. 4to. The scene lies in the capital of Arabia, and the fable is taken from the life of Caliph Valid Amanzor, with some hints from the *Arabian Nights' Entertainments.* The character of Almyna is drawn from Dennis's *Essay on Operas,* wherein is given a view of what heroic virtue ought to attempt, not what it naturally is.

194. ALONZO. Trag. by John Home. Acted at Drury Lane. 8vo. 1773. By the assistance of Mrs. Barry's excellent acting, this piece obtained a nine nights' hearing, and then sunk, as it deserved, into oblivion.

195. ALPHONSO, KING OF NAPLES. Trag. by George Powell. Acted at the Theatre Royal, 1691. 4to. The scene lies in Naples, and the story is founded on Neapolitan history. This play, however, is taken from the *Young Admiral* of Shirley. Prologue by Joe Haines; Epil. Durfey.

196. ALPHONSUS, EMPEROR OF GERMANY. Trag. by George Chapman, often acted with great applause in Black Fryars. Printed in 4to. 1654. This play seems to have been written in honour of the English nation, in the person of Richard, Earl of Cornwall, son to King John, and brother to Hen. III. who was chosen King of the Romans in 1257, at the same time that Alphonsus, the 10th King of Castile, was chosen by other electors. In order to cast an opprobrium on this prince, our author represents him as a bloody tyrant, and, contrary to other historians, brings him to an untimely end; supposing him to be killed by his own secretary, in resentment for the death of his father, who had been poisoned by him: and, to complete his revenge, he makes him first deny his Saviour in hopes of life, and then stabs him, glorying that he had at once destroyed both soul and body. This passage is indeed related in Clark's *Examples,* and some other authors; but for the true story consult *Mariana de Reb. Hispan.* lib. xiii. c. 10, and other Spanish historians. There is a good deal of German interspersed throughout this play, which is certainly not one of its author's best productions.

197. ALPHONSUS, KING OF ARRAGON. Hist. Play, by R. G. Acted with applause, and published in 4to. 1599.

198. ALTAMIRA. Trag. by Benj. Victor. 8vo. 1776. This play was written fifty years before the publication of it, and had been in rehearsal at Drury Lane, but was prevented being acted by an accident. The hint of the plot was taken from a volume of Letters, called *Philander and Silvia,* written by Mrs. Manley, on the unhappy fate of Lord Grey, who married the eldest daughter of Earl Berkeley, and afterwards debauched her younger sister; but, for the principal subject of it, the author was obliged to a similar story in the history of Italy, between the ducal houses of Milan and Bologna.

199. ALTEMIRA. Trag. in rhyme, by Roger Boyle, Earl of Orrery. Acted in Lincoln's Inn Fields, 1702. 8vo. 1739. The scene is Sicily. This play being left unfinished by his grandfather, Roger, Earl of Orrery, the Hon. Charles Boyle, afterwards Earl of Orrery, was pleased to revise it, and to

separate, from a vast variety of wit, and redundance of moral thoughts, which made the whole of an extreme length, the most beautiful and instructive turns of both, so as to reduce the poem within a reasonable compass. The Prologue was written by Lord Bolingbroke; the Epilogue by Charles Boyle, Esq. It was published by Francis Manning.

200. THE ALTERNATIVE. Com. Acted at Dublin, 1796.

201. ALZIRA; or, *Spanish Insult repented.* Trag. by Aaron Hill. Acted at Lincoln's Inn Fields. 8vo. 1737, 1760. This play is a translation from Voltaire; and, although Hill's language is very nervous and forcible, yet a strict adherence to the rules of the drama, and that passion for long-winded declamation so prevalent among the French writers, throw a heaviness into the piece, which, however strongly it may be supported, render it ever tedious and insipid to the taste of an English audience. It met, however, with the early approbation of the great King of Prussia, who, in a letter to Voltaire, dated 8th of August 1736, writes, "To the graces of "novelty, Alzira joins a happy "contrast between the savage and "European manners. In the cha-"racter of Gusman you show "that Christianity, ill understood, "and under the guidance of mis-"taken zeal, inspires the heart "with more barbarous ferocity "than Paganism itself. Corneille, "the great Corneille, who at-"tracted the universal admira-"tion of his age, were he to rise "from the dead in our days, "would behold with wonder, and "perhaps not without a mixture "of envy, the goddess lavish those "favours upon you which she be-"stowed on him with a sparing "hand."

202. ALZIRA. Trag. translated from Voltaire, by William Somervile, Esq. This was never published or acted. It is, however, mentioned by Lady Luxborough to be in her possession in 1750. See her Letters, p. 211.

203. ALZIRA. Trag. translated from Voltaire. Printed in Voltaire's Works, 12mo. under the name of Dr. Franklin.

204. ALZUMA. Trag. by Arthur Murphy. Acted at Covent Garden. 8vo. 1773. In this play our author has striven to unite the chief incidents of the *Iphigenia in Tauris*, *Alzira*, and *Semiramis*; but with little success. It was designed for representation during the Spanish war, and from thence would have derived some temporary advantages. It is by far inferior to the *Orphan of China*, *Zenobia*, and *The Grecian Daughter*, by the same hand, and was received with coldness throughout its nine nights' existence on the stage.

205. AMADIS. Op. Mr. Oulton mentions a piece of this name and description, but without date, author's name, or where acted. That gentleman, we conclude, had not seen it; nor does it belong to a collection of English dramas, being an Italian Opera, performed at the King's Theatre. Printed (with an English translation as usual) in 8vo. 1715, and dedicated to the Earl of Burlington by Heidegger, who might be the translator of it. The title is AMADIS OF GAUL.

206. AMADIS; or, *The Loves of Harlequin and Columbine.* Pant. Acted at Lincoln's Inn Fields, 1718. This was an entertainment of a mixed kind, part serious, and

part grotesque. It was composed by Mr. Lun, i. e. Rich.

207. AMALASONT, QUEEN OF THE GOTHS. Tragedy, by John Hughes. This, being a juvenile production of the author, whose age when he wrote it was only nineteen, is deemed too imperfect for publication, though some of the speeches and scenes have evident marks of genius. It was written in 1696, and was in MS. in the possession of the late Rev. Mr. John Duncombe, author of *The Feminead*, &c. &c.

208. AMANA. Dramatic Poem, by Mrs. Elizabeth Griffith. 4to. 1764. The story of this piece is taken from *The Adventurer*, Nos. 72 and 73. It was never acted.

209. AMASIS, KING OF EGYPT. Trag. by Charles Marsh. Whincop says, that this play was never performed; but that is a mistake; for it was acted one night at the Little Theatre in the Haymarket. 8vo. 1738. Scene Memphis.

210. AMAZON QUEEN; or, *The Amours of Thalestris to Alexander the Great*. A Tragi-Com. in heroic verse, by J. Weston. 4to. 1667. The story from Q. Curtius and Strabo. This play was never acted, by reason of the author's hearing of two plays besides on the same subject intended for the stage.

211. THE AMBER BOX. Com. Op. Printed at Dublin. 12mo. 1800.

212. THE AMBIGUOUS LOVER. Farce, by Miss Sheridan. Acted at Crow Street Theatre in Dublin, 1781; but not printed.

213. THE AMBITIOUS SLAVE; or, *A Generous Revenge*. Trag. by Elkanah Settle. Acted at the Theatre Royal. 4to. 1694. The scene is the frontiers of Persia. This play, as appears by *The Muses' Mercury*, met with but ill success.

214. THE AMBITIOUS STATESMAN; or, *The Loyal Favourite*. Trag. by J. Crowne. Acted at the Theatre Royal. 4to. 1679. This play, though esteemed by the author as one of his best performances, met with very indifferent success. The scene lies in Paris; and for the plot, see De Serres, Mezeray, &c.

215. THE AMBITIOUS STEPMOTHER. Trag. by Nicholas Rowe. 4to. 1700; 4to. 1702, with the addition of a new scene. Acted, with success, at Lincoln's Inn Fields. The scene lies in Persepolis, and the characters are made Persian; but the design of the play seems to have been taken from the establishing of Solomon on the throne of David, by Bathsheba, Zadock the Priest, and Nathan the Prophet. See 1 Kings, ch. i. from ver. 5.

Perhaps none of our author's pieces exhibit so manly a dialogue as that which passes between Memnon and Magas, at the beginning of the second act. The majestic honesty of the old Persian general by far outweighs the tempestuous ravings of Bajazet, or the philosophic effusions of Tamerlane and Ulysses.

This play was revived by Mr. Garrick, at Drury Lane, in the year 1758; the principal characters being performed by Messrs. Mossop, Fleetwood, Holland, Mrs. Cibber, Mrs. Pritchard, and Miss Macklin; but it had not so much success as it deserved.

216. AMBITIOUS VENGEANCE. Trag. Dram. of three acts, by Della Crusca [Mr. Robert Merry]. This is printed in the first volume of Bell's *British Album*. Small 8vo. 1790. Never performed. The

scene is laid in Milan, and the story wild and improbable. The plot appears to have been suggested by Macbeth, and Romeo and Juliet. Some of the characters are also derived from the same source.

217. THE AMBITIOUS WIDOW. Comic Entertainment. By William Woty. 8vo. 1789. Printed at Nottingham, at the end of a volume of "*Poetical Amusements.*" The hint of the piece is taken from a circumstance related in *Chrysal*; or, *The Adventures of a Guinea*, vol. ii.

218. AMBOYNA; or, *The Cruelties of the Dutch to the English Merchants.* Trag. by J. Dryden. Acted at the Theatre Royal. 4to. 1673; 4to. 1691. Scene Amboyna. The plot of this play is chiefly founded on history. See Wanley's *History of Man*, lib. iv. c. 10; and Purchas's *Pilgrimage*, vol. iv. book 10, ch. 16. *The Rape of Isabinda*, by Harman, is built on a novel of Giraldi, Decad. 5, Nov. 10. It is, as Dr. Johnson observes, a tissue of mingled dialogue in verse and prose. It was a temporary performance, written in the time of the Dutch war, to inflame the nation against their enemies; to whom he hopes, as he declares in his Epilogue, to make his poetry not less destructive than that by which Tyrtæus of old animated the Spartans. This play was written in the second Dutch war in 1673.

219. AMELIA. Op. after the Italian manner, by Henry Carey, set to music by J. F. Lampe, and performed at the French Theatre in the Haymarket. 8vo. 1732.

220. AMELIA. A Musical Entertainment, by Richard Cumberland. Acted at Covent Garden. 8vo. 1768. This was taken from *The Summer's Tale* of the same author.

221. AMELIA. A Musical Entertainment, by Richard Cumberland. Acted at Drury Lane. 8vo. 1771. The same piece, with some slight alterations.

222. AMELIA; or, *The Duke of Foix.* Translated from Voltaire, in vol. ii. of Dr. Franklin's edition, 12mo. The original play was acted December 1752.

223. AMENDS FOR LADIES; with the merry Pranks of *Moll Cutpurse*; or, *The Humours of Roaring.* Com. by Nat. Field. 4to. 1618; 4to. 1639. Scene London. The plot of Subtle's tempting the wife at the request of the husband, seems founded on the novel of the *Curious Impertinent* in Don Quixote. This play was written by our author, by way of making the ladies amends for a comedy, called *Woman's a Weathercock*, which he had written some years before, and whose very title seemed to be a satire on their sex.

224. THE AMERICAN HEROINE; or, *Ingratitude Punished.* Pant. Performed at the Haymarket, 19th March 1792, for the benefit of Mr. Palmer. This performance met with a considerable degree of disapprobation. It was founded on the story of *Incle and Yarico.*

225. THE AMERICAN INDIAN; or, *Virtues of Nature.* A Play, in three acts, with notes, founded on an Indian tale. By James Bacon. 8vo. 1795. This play is founded on a poem printed in America, entitled *Ouâbi*; or, *The Virtues of Nature*, an Indian tale, in four cantos, by Mrs. Morton, a lady of Boston in New England. It appears to have been offered to the managers of Drury Lane Theatre, but rejected by them; and

the author with candour acknowledges his opinion now to be, that it is not written with sufficient knowledge of the *jeu de theatre* to have succeeded on the stage without considerable alterations. The scene lies in America, chiefly in the country of the Illinois, but in the last act in that of the Hurons.

226. AMERICAN SLAVES; or, *Love and Liberty*. Com. Op. performed at Dumfries 1792, for the benefit of Mr. Maclaren, and most probably written by himself. We are not certain that this was the earliest date of its performance.

227. AMINTA. A Pastoral. 4to. 1628. Translated [supposed by John Reynolds] from the Italian of Tasso, with Ariadne's Complaint, in imitation of *Anguilara*.

228. AMINTA, the famous Pastoral by Torquato Tasso, translated by John Dancer. 8vo. 1660.

229. AMINTA. Past. Com. by Tasso, in Italian and English. Translated by P. B. Du Bois, B. A. of St. Mary Hall. 12mo. 1726.

230. AMINTAS. Pastoral, by John Oldmixon. See AMYNTAS.

231. AMINTAS. Dram. Past. Translated from Tasso, by William Ayre. 8vo. No date. [1737.]

232. AMINTAS. An Eng. Op. Performed at Covent Garden. 8vo. 1769. This was an alteration from Rolt's *Royal Shepherd*, made by Signor Tenducci, who performed the part of Amintas.

233. THE AMOROUS ADVENTURE; or, *The Plague of a wanton Wife*. Pant. Performed at the Haymarket 1730.

234. AMOROUS BIGOT, with the second part of *Teague O'Divelly*. Com. by Thomas Shadwell. Acted by their Majesties' Servants. 4to. 1690. It is very inferior to the first part, called *The Lancashire Witches*.

235. AMOROUS FANTASME. Tragi-Com. by Sir William Lower. 12mo. 1660. This play is translated from the *Fantome Amoureux* of Quinault, which appeared with great success on the French stage.

236. AMOROUS GALLANT; or, *Love in Fashion*. Com. in heroic verse. As it was acted. 4to. 1675. Miserable poetry. See AMOROUS ORONTUS.

237. THE AMOROUS GODDESS; or, *Harlequin Married*. Pant. Acted at Drury Lane 1744.

238. AMOROUS MISER; or, *The Younger the Wiser*. Com. by P. Motteux. 4to. 1705. The scene lies in Spain. In 1707 it was reprinted; and the first title altered to FAREWELL FOLLY; or, &c. The scene a country town near London.

239. AMOROUS OLD WOMAN; or, *'Tis well if it take*. Com. by a person of honour (attributed by Langbaine to Thomas Duffet). Acted at the Theatre Royal. 4to. 1674. It was afterwards (1684) republished, with a new title-page, by the name of *The Fond Lady*.

240. AMOROUS ORONTUS; or, *Love in Fashion*. Com. in heroic verse, by J. Bulteel, Gent. 4to. 1665. It is a translation of the *Amour à la Mode* of T. Corneille, the original plot of which is borrowed from a Spanish play, called *El Amor al Uso*, by Ant. de Solis. This play has sometimes the title of THE AMOROUS GALLANT, and the date of 1675.

241. AMOROUS PRINCE; or, *The Curious Husband*. Com. by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1671. The plot of this play is built on the novel of the *Curious Impertinent*, and on Davenport's *City Night-cap*. Mrs. Behn has, however, greatly excelled that play, and even improved

on the novel itself. Scene the court of Florence.

242. AMOROUS QUARREL. C. by Ozell. Translated from Moliere's *Depit Amoureux*. From this play Dryden's *Mock Astrologer*, and the greater part of Ravenscroft's *Wrangling Lovers*, are apparently borrowed.

243. THE AMOROUS QUARREL. Com. Translated from Moliere, and printed in Foote's *Comic Theatre*, vol. iv. 12mo. 1762.

244. AMOROUS WAR. Tragi-Com. by Jasper Maine, D.D. 4to. 1648; 8vo. 1659.

245. THE AMOROUS WIDOW; or, *The Wanton Wife*. By Betterton. 4to. 1706. This is no more than a translation *ad libitum* of Moliere's *George Dandin*. Exclusive of some little deficiencies in point of delicacy, this may be esteemed a play which has had its full share of applause. It formerly was frequently acted, and with success; but of late years has been laid aside. A farce, however, called BARNABY BRITTLE, taken from it, is still often performed.

246. L'AMOUR A LA MODE; or, *Love à la Mode*. Farce, in three acts. 8vo. 1760. This is merely a translation from the French, and said to be the work of Hugh Kelly. It is one of those pieces which generally are produced by a successful performance. This was published at the time when Macklin's *Love à la Mode* was acting with great success.

247. AMPHRISA; or, *The Forsaken Shepherdesse*. Past. Drama, by Thomas Heywood. Printed in his "*Pleasant Dialogues and Dramas*," &c. 12mo. 1637.

248. AMPHYTRION; or, *The Two Sosias*. Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1690. This play is founded on the *Two Amphytrions* of Plautus and Moliere. The scene lies in Thebes, and the music of the songs is composed by Purcell. Our author, as Mr. Thornton observes, "has thought proper to distinguish the serious from the comic parts, by giving the first in verse and the other in prose, which it may be feared in the latter part has too often led him into such low and farcical stuff as neither his Latin nor his French original betrayed him into."

249. AMPHYTRION. Comedy, translated from Plautus, by L. Echard. 8vo. 1694. The Romans believed that this play made much for the honour of Jupiter; therefore it was commonly acted in times of public troubles and calamities, to appease his anger.

250. AMPHYTRION. Comedy, translated from Moliere, by Ozell.

251. AMPHYTRION. Translated from Plautus, by Thomas Cooke. 12mo. 1746; 12mo. 1754. Dedicated to the Earl of Chesterfield. Printed as a specimen of a translation of Plautus, which the author never finished.

252. AMPHYTRION; or, *The Two Sosias*. Com. altered from Dryden, with Moliere's Dialogue-Prologue between Mercury and Night, introduced into the first scene, and the addition of some new music. Acted at the Theatre Royal in Drury Lane. 8vo. 1756. This alteration was made by Dr. Hawkesworth, at Mr. Garrick's desire.

253. AMPHYTRION. Comedy, translated from Plautus, by Bonnell Thornton. 8vo. 1767. "In the Prologue to this play is the only mention made," says Mr. Thornton, "in any ancient au-

"thor, of that mixed kind of play "which is called tragi-comedy, "or rather tragico-comedy; and "the reason given for that appel- "lation is, that the highest cha- "racters, even of gods, as well as "the lowest, were introduced in "it (perhaps indeed this is the "only play of the kind that was "ever produced): but without "this reason, the distresses of "Amphytrion and Alcmena, with "the comical humours of Sosia "and Mercury, might give it a "fair title to this appellation, even "according to the modern accept- "ation of the term; as it is not "necessary that a tragedy should "end unhappily, or that any of "the characters should come to "an untimely end. From this "play, Moliere and Dryden have "each formed a drama, in which "are many excellent additions, "absolutely necessary for the mo- "dern taste. The former deserves "to be admired on the French "stage; and Dryden's, since it "has been purged of its licen- "tiousness by Dr. Hawkesworth, "can never fail of meeting with "approbation from an English "audience."

254. AMYNTAS. A translation in hexameter verse, by Abraham Fraunce. 4to. 1591.

255. AMYNTAS. The very same work, by Oldmixon. 4to. 1698. The before-mentioned translations were not intended for the stage. This, however, was brought out at the Theatre Royal; but, as the preface informs us, with ill success. Prologue by Dennis.

256. AMYNTAS; or, *The Impossible Dowry*. Past. by Thomas Randolph. Acted before the King and Queen at Whitehall. 4to. 1638; 12mo. 1668. This is one of the finest specimens of pastoral poetry in our language; it partakes of the best properties of Guarini's and Tasso's poetry, without being a servile imitation of either: its style is at once simple and elevated, natural and dignified.

257. AMYNTAS OF TASSO. Translated from the original Italian, by Percival Stockdale. 8vo. 1770.

258. THE ANACREONTICS REVIVED. Interlude of Songs. Acted at Covent Garden, 1800.

259. THE ANATOMIST; or, *The Sham Doctor*. Com. by Edward Ravenscroft. 4to. 1697. It was afterwards published in 12mo. 1722. To both editions a musical masque is annexed, or rather inserted in it, called, *The Loves of Mars and Venus*, written by Motteux. Both pieces were acted at Lincoln's Inn Fields. In its original form, however, it has been long laid aside; but the Doctor being translated into a Frenchman, by the name of Mons. Le Medecin, and almost every thing curtailed but the scenes between him, his maid Beatrice, and Crispin, it remains in that mangled condition as one of our standard farces.

260. THE ANATOMIST; or, *The Sham Doctor*. Farce. Acted at Drury Lane. 8vo. no date; 12mo. 1763. This is the alteration of the foregoing piece, as now acted.

261. ANCIENT TIMES. Drama, by the late Joseph Strutt. This piece, which is illustrative of the domestic manners and amusements of the 15th century, exhibits many marks of a lively fancy. Never performed. Small 8vo. 1808.

262. ANDRE'. Trag. Performed at the Theatre in New York. [By W. Dunlap.] The author has strangely blended truth with fiction; and his poetry is very tame

indeed. To this piece are added, Letters to Miss Seward; *The Cow-Chase*, a satirical poem, by Major André; the Proceedings of the Court Martial; and some authentic documents concerning him. Printed at New York. 8vo. 1798.

263. ANDRIA. Terens in Englysh, or the translacyon out of Latin into Englysh of the first comedy of *Tyrens*, callyd ANDRIA. B. L. No date. Supposed to be printed by Rastell.

264. ANDRIA. Com. by Maurice Kyffin. 4to. 1588. This appears to be the second translation in our language of any of Terence's works. It is printed in the old black letter, and has the following full title: viz. *Andria, The first Comœdie of Terence, in English. A Furtherance for the Attainment unto the right Knowledge and true Proprietie of the Latin Tong*, &c. It has two Dedications; the first, to the eldest, the second to two other sons of Lord Buckhurst, to all of whom, probably, Mr. Kyffin had been tutor. In the latter of these Dedications he tells us, that seven years before he had translated the most of this comedy into verse, but that now he had altered his course and turned it into prose, as a thing of less labour in show, and more liberty in substance, seeming withal most accordant to this comical kind of writing. It is recommended by five copies of verses in Latin, and one in English. Among the former number is one by the famous William Camden.

265. ANDRIA. Com. translated from Terence, by Richard Bernard. 4to. 1598; 4to. 1629.

266. ANDRIA. Com. translated from Terence, by Thomas Newman. 8vo. 1627. This is a translation of the same play, fitted for scholars' private representation in their schools.

267. The first Comedy of Pub. Terentius, called ANDRIA; or, *The Woman of Andros*; English and Latin: claused for such as would write or speak the pure language of this author after any method whatsoever, but specially after the method of Dr. Webb. 4to. 1629.

268. ANDRIA. Com. translated from Terence, by Charles Hoole. 8vo. 1663.

269. ANDRIA. Translated by L. Echard. 8vo. 1694.

270. ANDRIA. Translated by T. Cooke. 12mo. 1734.

271. ANDRIA. Translated by S. Patrick. 8vo. 1745.

272. ANDRIA. Com. translated from Terence, by Mr. Gordon. 12mo. 1752.

273. ANDRIA. Translated by George Colman. 4to. 1765.

274. THE ANDRIAN OF TERENCE, Latin and English. 8vo. No date. Printed at Sherborne about 1772.

275. ANDROBOROS. A biographical Farce in three acts, viz. the Senate, the Consistory, and the Apotheosis, printed at Moropolis (i.e. Μωρου πολις), since August, 4to. 170 . The Dedication to Don Com. Fiz. Scene, long Gallery in Moorfields. In a copy of this whimsical piece, which is now in the possession of Mr. Kemble, there is a MS. declaring it to be written by Governor Hunter.

276. ANDROMACHE. Trag. by J. Crowne. Acted at the Duke's Theatre. 4to. 1675. This play is only a translation of Racine's *Andromaque*, by a young gentleman, chiefly in prose, and published with some alterations by Crowne. It was brought on the stage without success.

277. ANDROMACHE. Tragedy, translated from Euripides, by Michael Wodhull. 8vo. 1782.

278. ANDROMACHE. Tragedy, translated from Euripides, by R. Potter. 4to. 1783. Andromache, the heroine of this piece, is here introduced as a slave, by whom Pyrrhus, the son of Achilles, had a son born. She and her son become the objects of jealousy and hatred to Hermione, and her father Menelaus, who are about to murder them in the absence of Pyrrhus. They are preserved by Peleus; and Hermione, dreading the anger of her husband, is persuaded to abandon him, with Orestes, son of Agamemnon. A messenger soon afterwards brings the news, that Pyrrhus was slain at Delphos by the means of Orestes. In this piece Menelaus acts the same base part as in Orestes; and Hermione, who there was all gentleness, is here insolent and cruel: but, as Mr. Potter observes, "they were Spartans, and of "course to receive their colour-"ing from the political interests "of the two states." The scene is before the temple of Thetis, adjoining to the palace of Neoptolemus, near Phthia.

279. ANDROMANA; or, *The Merchant's Wife*. Trag. 4to. 1660. by J. S. (i. e. James Shirley). The plot is founded on the story of Plangus, in Sir P. Sidney's *Arcadia*. The title in the first page is, *The Tragedy of Andromana*; or, *The fatal End of Disloyalty and Ambition*. In Dodsley's Collection.

280. ANDRONICUS. Trag. Impietie's long Successe, or Heaven's late Revenge. 8vo. 1661. Scene Constantinople. For the plot, see the Life of Andronicus in Fuller's *Holy State*.

281. ANDRONICUS COMNENIUS. Trag. by J. Wilson. 4to. 1664. Scene Constantinople. For the story, see Heylin's *Cosmography*, in the description of Greece.

282. ANGELICA; or, *Quixote in Petticoats*. Com. in two acts. 8vo. 1758. This piece, taken from Mrs. Lenox's *Female Quixote*, was refused by Mr. Garrick; not owing, if we may believe the author, to any want of merit in it, but rather to the elegant manner in which Sir Richard Steele has handled the same subject, in his comedy of *The Tender Husband*. An author's opinion of his own work is seldom well founded.

283. ANGELINA. Com. Op. by Mary Goldsmith. Acted at a provincial theatre, for the benefit of Mrs. Henry, in 1804. It was a pleasing little pastoral piece, with some very pretty songs, but without much novelty either in the story or the dialogue. Not printed, we believe.

284. ANIMAL MAGNETISM. F. in three acts, by Eliz. Inchbald. Acted at Covent Garden 1788. It is a translation somewhat altered from the French, and intended to ridicule the absurd reveries of Animal Magnetism. It was well acted, received great applause, and is still frequently performed. Not printed, except in the way of piracy.

285. ANNA. Com. Acted, by the Drury Lane company, at the Opera House in the Haymarket, Feb. 1793, and deservedly condemned. The dialogue was mean; and there was no ingenuity in the construction of the play to make amends for it. It has been ascribed to a Miss Cuthbertson. Not printed.

286. ANNETTE AND LUBIN. Com. Op. of one act, by C. Dibdin. Acted at Covent Garden. 8vo. 1778. This is taken from a French piece with the same title.

287. THE ANTICHRISTIAN OPERA; or, *Mass Unmask'd.* By George Paul. A piece with this title was advertised as published in January 1755; but, not having met with it, we can give no account of it. We should suppose it to be of a religio-political nature.

288. THE ANTIGALLICAN. See THE HEIRESS.

289. ANTIGONE, THE THEBANE PRINCESS. Trag. by Thos. May. 8vo. 1631. Scene in Thebes. The plot from the *Antigone* of Sophocles, Seneca's *Thebais*, &c. There is merit in the writing of this piece; but it is fitter for the closet than the stage.

290. ANTIGONE. Trag. translated from Sophocles, by George Adams. 8vo. 1729.

291. ANTIGONE. Trag. translated from Sophocles, by T. Franklin. 4to. 1759; 8vo. 1788.

292. ANTIGONE. Trag. translated from Sophocles, by R. Potter. 4to. 1788. "After the defeat of the Argive army, and "the death of the contending "brothers, Creon, who succeeded "to the throne of Thebes, allowed funeral honours to Eteocles, but commanded the body "of Polynices to be cast out unburied, a prey to dogs and ravenous birds, denouncing death "to any persons who should presume to disobey his edict and "inter the corse. The tender "and virtuous Antigone, so illustrious for her filial piety, "shines forth on this occasion a "bright example of affection to "her brother and reverence to "the gods: animated with a sense "of duty, and unterrified by the "menaces of a relentless tyrant, "she pays the last sad offices to "the unhappy Polynices. This, "with its dreadful consequences, "is the subject of this very interesting tragedy.

"Æschylus gave a slight sketch "of this subject, which Sophocles "has here filled up with a masterly hand. Euripides, in his "tragedy of *The Supplicants*, has "shown us, that the rights of "sepulture were considered as the "most sacred of laws: we despise their superstition, but we "must approve their wisdom in "this respect, and reverence their "humanity; indeed, the feelings "of our common nature are nearly "the same in all ages and all "countries.

"The scene is at Thebes, before the gates of the palace." *Potter.*

293. ANTIOCHUS. Trag. by John Mottley. 8vo. 1721. Acted at the Theatre Royal in Lincoln's Inn Fields. By the Dedication to Washington, Earl of Ferrers, it appears that the author was nearly related to that nobleman. The plot is built on the well-known story of Seleucus Nicanor giving up his wife Stratonice to his son Antiochus, on being informed by his physician that his dangerous illness was occasioned by his love for her, and would be incurable without possession of the object. The scene lies in Antioch.

294. ANTIOCHUS. Trag. on the same story, by Charles Shuckborough, Esq. of Longborough, Gloucestershire. Never acted, but printed in 8vo. 1740.

295. ANTIOCHUS THE GREAT; or, *The Fatal Relapse.* Trag. by Mrs. Jane Wiseman. Acted at Lincoln's Inn Fields. 4to. 1702.

296. ANTIPODES. Com. by Richard Brome. The scene London. Acted, with great applause, by the Queen's Servants, at Salis-

bury Court, in Fleet Street, 1638. Published, 4to. 1640.

297. THE ANTIQUARY. Com. by Shakerly Marmion. Acted at the Cock-pit. 4to. 1641. In Dodsley's Collection, 1780. This is a very pleasing play. Aurelio's declaring his marriage to the Duke and Leonardo, from his mistress Lucretia's lodgings, to which he had got admittance through the assistance of her maid, is an incident that has been made use of in several plays, particularly in *Ram-Alley*, *The Parson's Wedding*, and *Woman's a Riddle*. The character of the Antiquary, who cannot endure any thing but what is old, is an admirable hint, original in its execution, and might, under the pen of an able writer, be turned to very great advantage.

298. ANTIQUITY. Farce, in two acts. Written upon the dramatic principles inculcated by the author of the late theatrical criticisms in the weekly paper called *The News* (now of those in *The Examiner)*, to whom it is dedicated. It is a lively jeu d'esprit; the object of which is, to detach, by ridicule, a young man from the folly of despising every thing that is modern, and of apeing the manners and customs of the 15th century. A scene in which, in the character of Falstaff, the hero meets his friends at a supper at the Boar's Head tavern, is by no means destitute of humour. The passion for old English literature is also ridiculed with some ingenuity. Not acted. 8vo. 1808.

299. THE TRAGEDIE OF ANTONIE. Done into English from the French, by Mary, Countess of Pembroke. 12mo. and 4to. 1595. At the end of the play is this date—At Ramsbury, 26 of November, 1590. Daniel, in his Dedication of *Cleopatra*, thus addresses the Countess on this play;

I, who (contented with an humble song)
Made music to myself that pleas'd me best,
And only told of Delia, and her wrong,
And prais'd her eyes, and plain'd mine own unrest,
A text from whence my Muse had not digress'd,
Madam, had not thy well-grac'd Anthony
(Who all alone having remained long)
Requir'd his Cleopatra's company.

300. ANTONIO; or, *The Soldier's Return*. Trag. by William Godwin. Acted at Drury Lane, 8vo. 1800. This play was too declamatory in its style, and too barren of incident, to please on the stage; and it was dismissed thence after one performance. The catastrophe may be foreseen in the second act; of course, with that act all expectation and interest ceases.

301. ANTONIO AND MELLIDA. An historical Play, in two parts, by John Marston. 4to. 1602; 8vo. 1633.

302. ANTONIO AND VALLIA. Com. by Philip Massinger. Not printed. This play was entered on the books of the Stationers' Company, and was one of those destroyed by Mr. Warburton's servant. In Henslowe's list of plays acted in 1595 (June 20), we find one with this title; but as Massinger could at that time be only eleven years of age, it could not possibly be his play; or else all his biographers must be mistaken in the time of his birth. As all Henslowe's orthography, however, is extremely corrupt, it is more probable that he meant Marston's play of *Antonio and Mellida*.

303. ANTONIO'S REVENGE; or, *The Second Part of Antonio and Mellida*. Trag. These two plays were written by J. Marston. Both

were acted by the children of St. Paul's, and both printed in 4to. 1602; 8vo. 1633.

304. ANTONY AND CLEOPATRA. Trag. by Shakspeare. Fol. 1623.

Of this play Dr. Johnson says, "it keeps curiosity always busy, "and the passions always interested. The continual hurry of "the action, the variety of incidents, and the quick succession "of one personage to another, "call the mind forward, without "intermission, from the first act "to the last. But the power of "delighting is derived principally "from the frequent changes of the "scene; for, except the feminine "arts, some of which are too low, "which distinguish Cleopatra, no "character is very strongly discriminated. Upton, who did "not easily miss what he desired "to find, has discovered that the "language of Antony is, with "great skill and learning, made "pompous and superb, according "to his real practice. But I think "his diction not distinguishable "from that of others: the most "tumid speech in the play is that "which Cæsar makes to Octavia. "The events, of which the principal are described according to "history, are produced without "any art of connexion or care of "disposition."

305. ANTONY AND CLEOPATRA. Trag. by Sir Charles Sedley. 4to. 1677. Acted at the Duke's Theatre. As this play is founded on the same story with the last-mentioned one, there can be no room to say any thing further concerning it, than that, although far from a bad piece, it is not deserving the least notice if compared with either Shakspeare's or Dryden's tragedy.

306. ANTONY AND CLEOPATRA. *An historical Play*, fitted for the stage by abridging only. Acted at Drury Lane. 8vo. 1758. This alteration was made by Mr. Capell, with the assistance of Mr. Garrick, and was acted with considerable applause.

307. ANTONY AND CLEOPATRA. Trag. by Henry Brooke, Esq. 8vo. 1778. Not acted. Printed in the author's works, 4 vols. 8vo. 1778; but omitted in his daughter's edit. 1792.

308. ANY THING FOR A QUIET LIFE. Com. by Thomas Middleton. Acted at Black Fryars. Printed in 4to. 1662.

309. APOCRYPHAL LADIES. Com. by Margaret, Duchess of Newcastle. Fol. 1662. This play is one of those which help to swell the bulk of writing of this voluminous titled authoress. It is, like many others of her pieces, irregular and unfinished, and is divided into twenty-three scenes, but not reduced to the form of acts.

310. APOLLO AND DAPHNE. Dr. by Thomas Heywood. Printed in his "Pleasant Dialogues and "Dramas." 12mo. 1637.

311. APOLLO AND DAPHNE. A Masque, by J. Hughes. 4to. 1716. The story from which it is taken is too well known to need any further notice in this place. The scene lies in the valley of Tempe in Thessaly. It was set to music by Dr. Pepusch, and performed at the Theatre Royal in Drury Lane, with success.

312. APOLLO AND DAPHNE; or, *Harlequin's Metamorphoses*. Pant. by John Thurmond. Acted at Drury Lane, 1725. 12mo. This pantomime was also published with the following title:

313. APOLLO AND DAPHNE; or, *Harlequin Mercury*. Dram. Ent. after the manner of the ancient pantomimes, by John Thurmond. Acted at Drury Lane. 8vo. 1725.

314. APOLLO AND DAPHNE; or,

The Burgo-master tricked. Pant. composed by Mr. Rich. The words by Lewis Theobald. Performed at Lincoln's Inn Fields. 8vo. 1726.

315. APOLLO AND DAPHNE. Op. 4to. 1734.

316. APOLLO SHROVING. Com. 8vo. 1627. The letters E. W. prefixed to it, are initials of the name of a person who, though not the author, occasioned the publication of this piece, which was written by William Hawkins, the schoolmaster, of Hadleigh in Suffolk, for the use of his scholars, and acted by them on Shrove-Tuesday, Feb. 6, 1626.

317. APOLLO TURN'D STROLLER; or, *Thereby hangs a Tale.* Mus. Pasticcio. 8vo. 1787. This was written by Sir John Oldmixon, and performed at the Royalty Theatre.

318. APOLLO'S HOLIDAY; or, *A Petition to the Muses.* Prelude, consisting of dialogue, songs, &c. by James Cawdell. It was performed at the opening of a new theatre at Durham, 1792, and was probably the same piece as is mentioned by the title of AN APPEAL TO THE MUSES.

319. THE APOTHEOSIS OF PUNCH. A satirical Masque, with a Monody on the Death of the late Master Punch. Acted at the Patagonian Theatre, Exeter Change. 8vo. 1779. This is an attempt to ridicule Mr. Sheridan's Monody on Mr. Garrick's Death. Malignant without merit. Its author, we believe, was Leonard M'Nally.

320. THE APPARITION; or, *The Sham Wedding.* Com. Acted at Drury Lane. 4to. 1714. Written by a gentleman of Christchurch College, Oxford.

321. THE APPARITION. Com. translated from Plautus by Richard Warner. 8vo. 1772. This comedy is called in the original MOSTELLARIA, a word, as Mr. Warner observes, formed from *monstra, things wonderful,* softened into *mostra,* thence *mostella* and *mostellaria,* in the same manner as *castellum,* from *castrum,* a *castle.* On this play is founded *The Intriguing Chambermaid,* by Henry Fielding.

322. THE APPARITION. Mus. Dram. Romance, by J. C. Cross. Acted at the Haymarket with success. 8vo. 1794.

323. AN APPEAL TO THE MUSES; or, *Apollo's Decree.* D. Piece, by James Cawdell. 8vo. 1778. This prelude was performed at the opening of a new theatre at Sunderland, and was published in a Collection of miscellaneous Poems, by the author, who was manager of the theatres of Durham, Scarborough, Shields, and Sunderland. In 1792, the same piece, we believe, though perhaps a little altered, was served up under the title of APOLLO'S HOLIDAY.

324. APPEARANCE IS AGAINST THEM. Farce, by Elizabeth Inchbald. Acted at Covent Garden, Oct. 1785. 8vo. 1785. This is a pleasant trifle, and was well received. It was revived in 1804, under the title of MISTAKE UPON MISTAKE; or, *Appearance is against them.*

325. APPIUS. Trag. by John Moncreiff. Acted at Covent Garden, with no success. 8vo. 1755. Mr. Crisp's tragedy of *Virginia,* though a play of little more merit than the present, had, by the admirable performance of the actors at Drury Lane, been received with great applause. The present tragedy was brought forward under the auspices of the author's friend, Mr. Sheridan, who was

permitted by the writer to make such alterations in it as were agreeable to himself; and among others, as he related many years afterwards, he entirely lopped off the fifth act. It was performed only six nights.

326. APPIUS AND VIRGINIA. Trag. Com. by R. P. 4to. 1576, in black letter, and not divided into acts, *wherein* (as it is said in the title-page) *is lively expressed a rare example of the vertue of chastity, in wishing rather to be slaine at her owne father's hands, than to be defloured of the wicked judge Appius.* This seems to be the same TRAGEDY OF APPIUS AND VIRGINIA as was entered on the books of the Stationers' Company, between the years 1577 and 1578, by Rycharde Jonnes.

327. APPIUS AND VIRGINIA. Trag. by J. Webster. 4to. 1654. The scene lies in Rome, and the story is taken from Livy, Florus, &c. This play was afterwards revived and altered by Betterton. See ROMAN VIRGIN.

328. APPIUS AND VIRGINIA. Trag. by J. Dennis. Acted at Drury Lane. 4to. N. D. [1709.] We cannot, on the present occasion, well avoid relating a humorous anecdote of this author, whose opinionated and testy disposition is well known; as it is strongly characteristic of that disposition. It is as follows: Mr. Dennis had for the advantage, as he expected, of his play, invented a new kind of thunder, which the actors indeed approved of, and is the very sort made use of to this day in the theatre. Notwithstanding such assistance, however, the tragedy failed; but some nights after, the author being in the pit at the representation of *Macbeth*, and hearing the thunder made use of, he arose, in a violent passion, and exclaiming with an oath, that that was his thunder, *See*, said he, *how these rascals use me; they will not let my play run, and yet they steal my thunder.*

329. APPRENTICE. Farce, of two acts, by Arthur Murphy. Acted at Drury Lane. 8vo. 1756. The intention of this farce is entirely to expose the absurd passion so prevalent amongst apprentices, and other young people, who, with no talents or education, assemble themselves in bodies composed of noise and nonsense, under the title of Spouting Clubs, where, without the gait or accent of Turk, Christian, or man, they unite in committing the most horrible murders on common sense, and the works of poor departed authors, who, could they rise again, would by no means be able to lay claim to the very offspring of their own brains, thus defaced as they are by these pitiful retailers of their remnants of remnants; and all this to the loss and destruction of somewhat still more invaluable, their time and reputations. It met with considerable applause, and contributed in some measure, though it could not effectually carry the point, to drive this pernicious folly out of doors.

330. THE APPRENTICE'S PRIZE, &c. A Play, by Richard Brome and Thomas Heywood. Entered on the books of the Stationers' Company, April 8, 1654; but not printed.

331. APRIL DAY. A Burletta, of three acts, by Mr. O'Hara. Acted at the Haymarket. 8vo. 1777. This was afterwards reduced to two acts, and performed as an afterpiece.

332. APRIL FOOL; or, *The Follies of a Night.* Farce, by Leo-

nard Mac Nally. Acted at Covent Garden, April 1, 1786, and tolerably well received. Not printed. The story was used by Middleton in his *Mad World, my Masters*; afterwards by Johnson, in his *Country Lasses*; again by Bullock, in *The Slip*; and in 1778 by Kenrick, in *The Spendthrift*.

333. THE ARAB. Trag. by Richard Cumberland. Performed at Covent Garden in 1785, for Mr. Henderson's benefit; but never revived since. Not printed.

334. ARABELLA; or, *The Banks of the Leven*; with the Interlude of *The Caledonian Witches*. Romantic Drama, in three acts, by Joseph Moser. Written in 1808. Neither acted nor printed.

335. ARBANES; or, *The Enamoured Prince*. A Pastoral. A MS. under this title was mentioned in the catalogue of the library of the late Mr. Macklin.

336. ARBITRATION; or, *Free and Easy*. Farce, said to be by Mr. Reynolds. Acted with good success at Covent Garden, 1806-7. It was a very amusing piece; but certainly was much indebted to the excellent acting of Mr. Lewis, in *Jack Familiar*.

337. ARCADES. A kind of Masque, by J. Milton. This is only part of an entertainment presented to the Countess-dowager of Derby at Harefield, by some noble persons of her family. It is very short and incomplete; yet as it is the work of that first-rate poet, and is published among his poetical pieces, we could not here pass it over unnoticed.

338. ARCADIA. Past. by James Shirley. Acted at the Phœnix in Drury Lane. 4to. 1640. The plot of this play is founded on Sir Ph. Sidney's *Arcadia*, and is itself the foundation of a modern tragedy, called *Philoclea*.

339. ARCADIA; or, *The Shepherd's Wedding*. A Dram. Past. 8vo. 1761. This little piece was brought on the stage at Drury Lane Theatre, and was performed several nights, though with no very extraordinary approbation or success. It is extremely short and simple, being only a compliment to their present Majesties on their nuptials. The words are by Mr. Robert Lloyd, and the music composed by Mr. Stanley.

340. THE ARCADIAN NUPTIALS. Masque, introduced into *Perseus and Andromeda*. Acted at Covent Garden, 1764.

341. THE ARCADIAN PASTORAL. Mus. Piece, in five acts, by Lady Craven. Performed by the children of Lords Craven, Spencer, Paget, and Southampton, at a house belonging to the late Duke of Queensberry, in Burlington Gardens, 1782.

342. THE ARCADIAN VIRGIN. Play, by William Haughton and Henry Chettle. Acted in 1599.

343. THE ARCHERS; or, *Mountaineers of Switzerland*. An Op. in three acts. Performed by the old American company in New York. To which is added, a brief historical account of Switzerland, from the dissolution of the Roman empire to the final establishment of the Helvetic confederacy, by the battle of Sempach. [By W. Dunlap.] This piece is founded on the play called *Helvetic Liberty*. Printed at New York. 8vo. 1796.

344. THE ARCHITECT. Dram. Sketch, in two acts, by the late Nicholas Gypsum, Esq. and edited by his nephew. 8vo. 1807. Personal satire under a feigned name.

345. ARDEN OF FEVERSHAM.

The full title of this play is, "The lamentable and true Tragedie of M. Arden of Feversham, in Kent, who was most wickedlye murdered by the means of his disloyall and wanton wyfe, who, for the love she bare to one Mosbie, hyred two desperat ruffins, Blackwill and Shagbag, to kill him." Anon. 4to. 1592; 4to. 1599, black letter; 4to. 1633; and reprinted by Edward Jacob, 8vo. 1770, with a ridiculous preface imputing it to Shakspeare. The plan of this play is formed on a true history, then pretty recent, of one Arden, a gentleman of Feversham, in the reign of Edward VI. who was murdered as he was playing a game at tables with the said Mosbie. The fact is related by Hollingshed, Baker, in Beard's Theatre, and Jacob's History of Faversham.

346. ARDEN OF FEVERSHAM. Trag. by George Lillo. Acted at Drury Lane. Lillo has not unfrequently copied whole lines, and more than once several lines together, from the preceding play. This piece was left imperfect by Mr. Lillo, and finished by Dr. John Hoadly.

347. ARDEN OF FEVERSHAM. Trag. altered from the foregoing, and acted at Covent Garden, 1790, for Mr. Holman's benefit. N. P.

348. ARGALUS AND PARTHENIA. Tragi-Com. by H. Glapthorne. Acted at Drury Lane. 4to. 1639. The plot of this play is also founded on the story of those two lovers in Sir P. Sidney's *Arcadia*, see p. 16, &c.

349. ARGENTINA STREGA PER AMORE; or, *Harlequin multiplied by Argentina's Witchcraft for Love*; with their wonderful flights and apparitions; and the magic transformation of Silvio, Cittio, and Brighella. Com. 8vo. 1726. Acted at the King's Theatre in the Haymarket, by the company of Italian comedians. This is only a pantomime in five acts.

350. ARIADNE; or, *The Marriage of Bacchus*. Opera, by P. P. 1674. 4to. This piece is a translation from the French, and was presented at the Theatre Royal in Covent Garden, by the gentlemen of the academy of music.

351. ARIADNE; or, *The Triumphs of Bacchus*. An Opera, by Thomas Durfey. 8vo. 1721. This piece was never performed, but is printed with a collection of poems in the year above mentioned. The scene Naxos, an island in the Archipelago.

352. ARISTIPPUS; or, *The Jovial Philosopher*. By T. Randolph. *Demonstrative lie proveing that quartes, pointes, and pottles, are sometimes necessary authors in a scholar's library: presented in a private shew; to which is added*, The Conceited Pedler, *presented in a strange shew*. 4to. 1631; 12mo. 1688. *Aristippus* would appear, from the quaintness of its title, to have been written humorously, to excuse those excesses to which its author was too fatally attached, for they killed him at the age of twenty-nine. It is not very likely that this piece was ever performed. *The Conceited Pedler* is a mere trifle.

353. ARISTODEMUS. A Monodrama. Printed in *The Poetical Register* for 1802.

354. ARISTOMENES; or, *The Royal Shepherd*. Trag. by Anne, Countess of Winchelsea. 8vo. 1713. The story of this play is founded on the Lacedæmonian history; and the general scenes are in Aristomenes's camp before the walls of

Phærea, sometimes the town of Phærea, and sometimes the plains among the shepherds. Never acted.

355. The Armed Briton; or, *The Invaders Vanquished.* Play, in four acts, by W. Burke. 8vo. 1806. Never performed.

356. Arminius. Trag. by William Paterson. 8vo. 1740. This play was intended for representation at Drury Lane; but the author, being unluckily acquainted with Mr. Thomson, used to write out fair copies of his friend's pieces for the stage or the press. It happened that the copy of *Edward and Eleanora*, which had been refused a license, was read by the *censor* from one in Mr. Paterson's hand-writing; and this circumstance alone occasioned the present performance sharing the like fate.

357. Arminius; or, *The Champion of Liberty.* Trag. by Arthur Murphy. 8vo. 1798. This may be considered as a political tragedy. Prefixed is a Dissertation on the question, "Which party was the aggressor in the war between Great Britain and France?" Its literary merits are not equal to those of most of Mr. Murphy's other plays. Not acted.

358. The Armourer. Com. Opera, by Richard Cumberland. Acted at Covent Garden, April 1793. Songs only printed, 8vo. 1793. It was received with applause, but repeated only three nights. The music, we believe, by Capt. Warner, an amateur composer.

359. The Arraignment of Paris. A Dram. Pastoral, presented before the Queen's Majesty, by the children of her chapel; and printed in 4to. 1584. Kirkman attributes this piece to Shakspeare; but on no foundation, i being the work of George Peele; as is certain from the following passage in Thomas Nash's Address prefixed to *Menaphon* (1589): "I dare commend George Peele "unto all that know him, as the "chief supporter of pleasance now "living, the Atlas of poetry, and "*primum verborum artifex*; whose "first increase, *The Arraignment* "*of Paris*, might pleade to your "opinions his pregnant dexteritie "of wit, and manifold dexteritie "of invention, wherein, *me judice*, he goeth a step beyond all "that write."

360. Arrived at Crow-street; or, *Thespian from Tanderagee!* A new occasional Drama, in one act. Performed at Dublin for Mr. Cherry's benefit, 1796.

361. Arrived at Portsmouth. M. E. by W. Pearce. Acted at Covent Garden, Oct. 30, 1794. This was a temporary trifle, intended to celebrate Lord Howe's glorious victory of the First of June. With much loyalty and some humour, it answered the purpose for which it was produced. Music by Shield. Songs only printed, 8vo. 1794.

362. The Arrogant Boy. Dram. Afterpiece, in verse, intended for representation by children. 8vo. 1802. This is subjoined to Juvenile Friendship; which see.

363. Arsaces. Trag. by William Hodson. 8vo. 1775. Not acted. This tragedy is founded on the Ezio of Metastasio; but, as the author asserts, has no more than its foundation on that opera, since but a small number of scenes are borrowed from thence in the whole piece; of the greater part of which a portion only had been employed, and even that portion very much altered. It was

offered to Mr. Colman, and refused by him. In the Preface the author enters into a disquisition on the metre of tragedy.

364. ARSINOE; or, *The Incestuous Marriage*. Trag. by Andrew Henderson. 8vo. No date. [1752.] This play was never acted, nor indeed ever deserved such an honour. The story is Egyptian; the execution of it truly wretched.

365. ARSINOE, QUEEN OF CYPRUS. An Opera, after the Italian manner, by Peter Motteux, performed at the Theatre Royal in Drury Lane, 1705. 4to. It was published by Thomas Clayton.

366. ART AND NATURE. Com. by the Rev. Mr. Miller. 8vo. Acted at Drury Lane, 1738. The principal scenes in this play are founded on the *Arlequin Sauvage* of M. De l'Isle, and *Le Flateur* of Rousseau; but it met with no success.

367. ARTAXERXES. Oper. 8vo. 1761. This piece is set to music in the manner of the Italian operas, and was first performed Feb. 1762, at Covent Garden Theatre, partly by English, and partly by Italian singers. It met with good success during the run; which, however, was not a very long one. Both the words and music are by that celebrated composer, Dr. Thomas Augustine Arne. The former, however, was no more than a most wretched mangled translation of that excellent piece, *The Artaserse*, of the Abbé Metastasio; in which Dr. Arne has at least shown, that, however close an alliance poetry and music may have with each other, they are far from being constant companions; since, in this performance, the former is as contemptible as the latter is inimitable.

368. ARTAXERXES. Op. translated from Metastasio, by John Hoole. 8vo. 1767; 8vo. 1800.

369. THE ARTFUL HUSBAND. Com. by W. Taverner. 4to. N.D.; 12mo. 3d edit. 1721. Acted with great applause at the Theatre in Lincoln's Inn Fields. Whincop tells us, that the success of this play almost turned the author's head, of whose vanity upon the occasion (says he), I remember, a hundred ridiculous stories were told at the time. Mr. Coxeter, however, mentions his having been informed that this play was chiefly written by Dr. Joseph Browne.

370. THE ARTFUL WIFE. Com. also by W. Taverner. Acted in the same place. 8vo. 1718. Yet, although it is in every respect far superior to the former, it had not the fortune to meet with the same success.

371. ARTHUR. Trag. See THE MISFORTUNES OF ARTHUR.

372. ARTHUR AND EMMELINE. Dram. Entertainment. Acted at Drury Lane, Nov. 22, 1784. Printed in 12mo. 1784. This was a musical afterpiece, formed from Dryden's *King Arthur*. The two principal characters were supported by Mr. Kemble and Miss Farren, and the piece was very successful.

373. THE LIFE OF ARTHUR, KING OF ENGLAND. Play, by Richard Hathwaye. Acted by the Lord Admiral's servants, 1598.

374. KING ARTHUR; or, *The British Worthy*. A dramatic Opera, by John Dryden. Acted at the Queen's Theatre. 4to. 1691. This play is a kind of sequel to the *Albion and Albanius* of the same author, and seems to have been written rather for the sake of the singing and machinery, than with any view to the more intrinsic

beauties of the drama; the incidents being all extravagant, and many of them very puerile. The whole affair of the Enchanted Wood, and the other wonders of Osmond's art, are borrowed from Tasso, who has made his Rinaldo perform every thing that Arthur does in this play. The fabulous history of this prince is to be met with in Geoffrey of Monmouth, as also in the first volume of Tyrrel's *History of England.* The scene lies in Kent. The genius of Dryden, however, struggles through the puerilities with which the story of our legendary prince is encumbered. The contrast of character between Philidel, a gentle aërial spirit, friendly to the Christians, and Grimbald, a fierce earthy goblin, engaged on the adverse party, is not only well designed, but executed with the hand of a master.

375. KING ARTHUR; or, *The British Worthy.* Dramatic Opera, altered by David Garrick. Acted at Drury Lane. 8vo. 1770. By the assistance of splendid scenery, this alteration was very successful.

376. ARTHUR, MONARCH OF THE BRITONS. Trag. by William Hilton. 8vo. 1776. Not acted; but printed in the second volume of this author's poetical works at Newcastle. The scene near Camelford, in Cornwall.

377. ARTHUR'S SHOW. This was probably an interlude, or masque, which actually existed, and was very popular in Shakspeare's age; and seems to have been compiled from Mallory's *Morte Arthur.* It is mentioned by Justice Shallow, in the Second Part of *King Henry the Fourth.*

378. ARTIFICE. Com. by Susanna Centlivre. Acted at the Theatre Royal in Drury Lane, 1721, three nights only. 8vo. 1721.

379. THE ARTIFICE. A Comic Opera, in two acts, by William Augustus Miles. Acted at Drury Lane. 8vo. 1780. This piece was acted with little success, yet full as much as it deserved.

380. ART OF MANAGEMENT; or, *Tragedy expelled.* A dramatic Piece, by Mrs. Charlotte Charke. Performed once at the Concert-room in York Buildings. This piece was intended as a satire on Charles Fleetwood, Esq. then manager of the Theatre Royal in Drury Lane; but that gentleman and his party found means to put a stop to its further progress on the stage. It was printed in 1735, 8vo. with a humorous dedication to Mr. Fleetwood, who endeavoured to smother it, by purchasing the whole impression. Some few, however, escaped the flames, and have crept into the world.

381. ARVIRAGUS; or, *The Roman Invasion.* Hist. Trag. by the Rev. William Tasker, A. B. 8vo. 1796; 12mo. 1797. This play was performed at Exeter, but never in London; nor could its author, we should suppose, expect that it would have that honour. The plot is not well managed; the interest is very slight; and no stage-effect could be produced by the incidents of the piece. Mr. Tasker was more successful as an ode-writer than as a dramatist.

382. ARVIRAGUS AND PHILICIA. Tragi-Com. in two parts, by Lodovick Carlell. 12mo. 1639. Acted at the private house in Black Friars. The story of this play is founded on the British History, by Geoffrey of Monmouth and others, concerning Arviragus, who reigned in Britain in the time of Claudius Cæsar. It was since

revived, with a new Prologue, written by Dryden, and spoken by Hart.

383. THE ASIATIC. Com. by —— Yeo. Performed at Portsmouth, 1790.

384. AS IT SHOULD BE. Com. Piece, by W. C. Oulton. Acted at the Haymarket, June 3, 1789. A pleasant trifle, and received with applause. 8vo. 1789. The plot is from No. I. of a periodical paper called *The Busy Body*.

385. AS MERRY AS MAY BE. Play, by Richard Hathwaye. Acted at Court, 1602.

386. ASPACIA. Trag. in three acts, by Mrs. Hughes. Printed in a volume, with two other *Moral Dramas intended for private Representation*. 8vo. 1790.

387. ASPRAND. Trag. A play with this title was performed at the Salisbury theatre on the 20th of March 1805; but we neither know its merits, nor by whom it was written.

388. ASS-ASS-INATION. Serio-comic Extravaganza, by Theodore Edw. Hook. Performed at Orange Hall, near Windsor, the seat of Mr. Rolles, Jan. 30, 1810. Not printed.

389. THE ASS-DEALER. Com. translated from Plautus, by Richard Warner. 8vo. 1774. The Prologue to this performance informs us, that it is taken from a Greek play called *Onacos*, written by Demophilus. The conduct and conclusion of this drama cannot be exempted from the charge of great immorality.

390. THE ASSEMBLY. Com. by a Scots gentleman. 8vo. 1722. Scene Edinburgh. This piece is no more than a gross abuse on the Whig party in Scotland, with the most barefaced profession of Jacobitism, and invectives against all who maintained the cause of King William in Scotland. The writer of Dr. Pitcairne's Life, in the *Biographia Britannica*, ascribes it to that gentleman.

391. THE ASSEMBLY. A dramatic Entertainment, by James Worsdale. Acted at Dublin, 1740. This piece had nothing extraordinary in it, but the excellence of the author in performing the part of an old woman, old Lady Scandal. Not printed.

392. THE ASSEMBLY; or, *Scots Reformation*. Com. Anon. 12mo. 1766.

393. THE ASSIGNATION; or, *Love in a Nunnery*. Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1673; 4to. 1692. This play was damned in the representation, against the opinion of the best judges of the age, if we believe its author; but, truth to say, it is one of those hasty performances which, at times, threw a cloud over the merit of that prince of poets. The incidents and characters are almost all borrowed, and are very strangely jumbled together. This is the play which the Duke of Buckingham has made Mr. Bayes boast of, for introducing a scene of a petticoat and the belly-ach (Act iv. sc. 1): but when it is considered that this great man was absolutely constrained to write several plays in a year, will it not appear much more amazing, that his pieces have any merit at all, than that they have no more? The Dedication of this comedy to Sir Charles Sedley is an elegant composition; but deplores, in rather unmanly terms, the hard treatment which its author received from the public. The two "wretched scribblers" alluded to were, Elkanah Settle and Martin Clifford.

394. The Assignation. Com. [by Sophia Lee]. Acted once only at Drury Lane, 1807. Much was expected from a production of Miss Lee, the author of *The Chapter of Accidents*; but so far inferior was it in every requisite, that the patience of a very crowded audience, severely tried in the second, was wholly exhausted in the fourth act; and little more of the piece could be heard, amid the vociferations of censure. At the close, it was unanimously condemned. Not printed.

395. As the World goes. By Thomas Horde, jun.

396. Astrea; or, *True Love's Mirrour*. By Leonard Willan. 8vo. 1651. The plot from a romance of the same name.

397. The Astrologer. Com. as it was *once* acted, says the title-page, at Drury Lane. 8vo. 1744. This play was taken from *Albumazar*. The author, James Ralph, in his Advertisement, complains, that ten years elapsed before it could obtain the favour of a representation; that he was not unknown to the great, nor destitute of private friends; and having devoted the most serious of his studies to the service of the public, he had some reason to expect the public favour; yet that the receipts of the house upon the *first night* were but twenty-one pounds; and when the manager risked a second, to give the author a chance for a benefit, he was obliged to shut up his doors for want of an audience. Prologue spoken by Mr. Garrick; Epilogue written by him, and spoken by Mrs. Woffington.

398. The Astronomer. Farce, by —— Amphlett, of Wolverhampton. Performed at the theatre there, 1802.

399. As you find it. Com. by Charles, Earl of Orrery. Acted at Lincoln's Inn Fields. 4to. 1703; 8vo. 1739. Epilogue by Lord Lansdowne. A panegyrist of Lord Orrery, speaking of this play, says, it "is full of wit: to say the truth, "the fault of it is, that it has too "much wit; a fault so seldom "committed by any of our mo-"dern writers, that his lordship "has the more reason to hope for "pardon. I am, however, very "serious, when I say that his "comedy has too much wit in it. "The proper business of comedy "ought to be humour, not wit: "it must, however, be confessed, "that where humour is wanting "(which it never ought to be in "a comedy), its place is supplied "by nothing so well as by wit; "and if we reflect how many co-"medies have been wrote of late "without either humour or wit, "we shall not be disposed to be "too severe upon a play which is "at least full of the last." Budgell's *Lives of the Boyles*, p. 196.

400. As you like it. Com. by W. Shakspeare. Fol. 1623. The plot of this play is taken from Lodge's *Rosalynd*; or, *Euphues' Golden Legacye*; 4to. 1590: and Shakspeare has followed it more exactly than is his general custom when he is indebted to such worthless originals. He has even sketched some of his principal characters, and borrowed a few expressions from it. The characters of Jaques, the Clown, and Audrey, however, are entirely of the poet's own formation. Dr. Johnson says, "Of this play the fable is wild and "pleasing. I know not how the "ladies will approve the facility "with which both Rosalind and "Celia give away their hearts. "To Celia much may be forgiven

"for the heroism of her friend-
"ship. The character of Jaques
"is natural and well preserved.
"The comic dialogue is very
"sprightly, with less mixture of
"low buffoonery than in some
"other plays; and the graver part
"is elegant and harmonious. By
"hastening to the end of his work,
"Shakspeare suppressed the dia-
"logue between the usurper and
"the hermit, and lost an oppor-
"tunity of exhibiting a moral les-
"son, in which he might have
"found matter worthy of his high-
"est powers." It may be added, that it is, perhaps, the truest pastoral drama that ever was written; nor is it ever seen without pleasure to all present. In the closet it gives equal delight, from the beauty and simplicity of the poetry. In this play, amongst numberless other beauties, is the celebrated speech on the stages of human life, beginning with, "All the "world's a stage." The scene lies partly at the court of one of the provincial dukes of France, and partly in the forest of Arden.

401. As YOU LIKE IT. By Shakspeare. An additional scene to this play, written by Mr. Moser, was printed in *The European Magazine*, vol. lv. 1809.

402. As YOU LIKE IT. By Shakspeare. Revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal, Covent Garden. 8vo. 1810.

403. ATHALIAH. Trag. by W. Duncombe. 8vo. 1724; 12mo. 1726. This is no more than a translation, with very little liberty, of the *Athaliah* of Racine. The story of it may be seen in 2 Kings, ch. xi. and 2 Chron. xxii. and xxiii. The choruses are elegantly translated; yet, as the necessary music must have amounted to a prodigious expense, and as religious subjects do not seem the most peculiarly adapted to dramatic representation, this piece, although capital in merit, was never brought on the stage. The scene lies in the temple of Jerusalem.

404. ATHALIAH. Tragedy, by Thomas Brereton. Left unfinished.

405. THE ATHEIST; or, *The Second Part of the Soldier's Fortune.* Com. by Thomas Otway. Acted at the Duke's Theatre. 4to. 1684. This was Otway's last performance, and is very unworthy of the author. See SOLDIER'S FORTUNE.

406. THE ATHEIST'S TRAGEDIE; or, *The Honest Man's Revenge.* By Cyril Tourneur. 4to. 1612. The plot of Levidulcia's conveying Sebastian and Fresco out of her chamber, when surprised by the coming of her husband Belleforest, is taken from Boccace, Dec. 7, Nov. 6. This play possesses much interest, and is in several parts written with great energy of thought.

407. ATHELSTAN. Trag. by Dr. Browne. Acted at Drury Lane. 8vo. 1756. This tragedy is founded on the British history, and has great merit; yet seemed not to meet with the success that merit claimed, having been scarcely heard or thought of since its first run. The struggles and conflicts of various passion, which Athelstan is made to undergo before his paternal and domestic affections get the better of a resentment which had led him into an act of treason against his prince and country, are finely supported, and perhaps scarcely excelled in any of our modern tragedies.

408. ATHELWOLD. Trag. by Aaron Hill, Esq. Acted at Drury Lane. 8vo. 1731; 8vo. 1759. A play on the same subject by this

author had made its appearance at the same theatre in 1710, under the title of ELFRID; or, *The Fair Inconstant*; and had met with disapprobation. The author has, however, made great alterations for the better in the present piece. The plot is founded on the well-known story of Athelwold's marrying the fair Elfrida, whom he had been sent, by King Edgar, to see and make his report of, with a view to her becoming his mistress. The poet has greatly heightened the infidelity of Athelwold, by making him, previous to his having seen Elfrida, to have seduced, under the most solemn promises of marriage, a worthy maiden, and her too the object of adoration of his dearest friend Leolyn; thus making him trebly false, to friendship, love, and loyalty. The consciousness of this ill-fated error, blended with the honour, courage, and tenderness, which constitute the other parts of Athelwold's character, afford great opportunities to the author of painting the movements of the human heart; nor has he lost those opportunities. The language is poetical and spirited, the characters chaste and genuine, and the descriptions affecting and picturesque. This was the author's favourite tragedy, and deserved a better reception than it met with. It was acted only three nights. The following six lines, with which it concludes, have been noticed for their spirit and propriety:

Oh, Leolyn! be obstinately just;
Indulge no passion, and deceive no trust:
Let never man be bold enough to say,
Thus, and no further, shall my passion stray:
The first crime past compels us into more,
And guilt grows *fate* that was but *choice* before.

409. THE ATHENIAN COFFEE-HOUSE. Com. This play stands in Mr. Whincop's Catalogue, among the anonymous pieces written since the Restoration. In Mr. Coxeter's MS. notes, it is said to be printed in 4to. and the scene to lie in an upper coffee-room. We suspect it to be the same play with that which in the British Theatre is called *The New Athenian Comedy*, and is said to be a satire on a particular society, i. e. the authors of *The Athenian Oracle*.

410. AVARICE AND OSTENTATION. See THEATRICAL RECORDER.

411. THE AUCTION. Farce, by Theophilus Cibber. Acted at the Haymarket. 8vo. 1757. This is no other than a few scenes taken from Fielding's *Historical Register*.

412. AN AUCTION OF PICTURES. Dram. Piece, by Samuel Foote. Acted by himself at the Little Theatre in the Haymarket, 1748. Not printed.

413. AUGUSTUS. Trag. [i. e. the first act], by Edward Biddle, Gent. 8vo. 1717. Published with a Poem on the young Prince born at the Royal Palace of St. James's, Nov. 2, 1717; and a very curious Preface, containing the titles of five other pieces by the same ingenious author.

414. AUGUSTUS AND GULIELMUS; or, *The Villagers*. Melo-Dram. by W. A. Holland. Acted in March 1806, at the Haymarket, for a benefit. Not printed.

415. THE AULD MAN AND HIS WIFE. One of the eight Interludes by Sir David Lindesay. Published by John Pinkerton, 1792.

416. AULD ROBIN GRAY. M. E. by Samuel James Arnold. Acted at the Haymarket. 8vo. 1794. This piece had the assistance of

some good music from the author's father; but met with little success on the stage.

417. AURELIO AND MIRANDA. Drama, in five acts, with music, by James Boaden. Acted at Drury Lane. 8vo. 1799. This piece is founded on Mr. Lewis's novel, called *The Monk*; the effect of it, however, was not interesting; and some strange improbabilities in it could not escape the notice of the audience. Notwithstanding the inimitable acting of Mr. Kemble in Aurelio, it was laid aside after the sixth night. We have been told, that after Mr. Boaden had read this play in the green-room, he observed, that he knew nothing so terrible as reading a piece before such a critical audience. Mrs. Powell, the actress, remarked, that she knew one thing much more terrible. "What can that be?" demanded the author. "To be "obliged," said she, "to sit and "hear it." This may, however, be only green-room scandal.

418. AURENGE-ZEBE; or, *The Great Mogul*. Trag. by J. Dryden. Acted at the Theatre Royal. 4to. 1676; 4to. 1692. This play is far from being the worst of the writings of our great poet. The scene lies at Agra, the capital of the Mogul's territories in India, and the plot may be found in Tavernier's *Voyages*, vol. i. part 2, chap. 2. Langbaine accuses the author of having borrowed his characters of Aurenge-zebe and Nourmahal from the Hippolytus and Phædra of Seneca, and also of having stolen several hints from Milton's *Sampson Agonistes*. From the first of these charges, however, Jacob takes some pains to vindicate him.

This tragedy, as Dr. Johnson observes, is founded on the actions of a great prince then reigning, but over nations not likely to employ their critics upon the transactions of the English stage. If he had known and not liked his character, our trade was not in those times secure from his resentment. His country is at such a distance, that the manners might be safely falsified, and the accidents feigned; for remoteness of place is remarked, by Racine, to afford the same conveniencies to a poet as length of time.

This play is in rhyme, and has the appearance of being the most elaborate of all the dramas of Dryden. The personages are imperial; but the dialogue is often domestic, and therefore susceptible of sentiments accommodated to familiar incidents. The complaint of life is celebrated, and there are many other passages that may be read with pleasure.

419. AURORA'S NUPTIALS. A dramatic performance, occasioned by the nuptials of William, Prince of Orange, and Anne, Princess Royal of England. Acted at Drury Lane. 4to. 1734. The music by John Frederic Lampe.

420. THE AUTHOR. Com. of two acts, by S. Foote, Esq. Acted at Drury Lane. 8vo. 1757. This piece was written only for the sake of affording to the writer of it an opportunity of exerting his talents of mimicry, at the expense of a gentleman of family and fortune, Mr. Aprice; whose particularities of character, although entirely inoffensive, were rendered the butt of public ridicule in the part of Cadwallader. The eager fondness which the world will ever show to personal slander, added to the inimitable humour of this writer and performer in the representation, for some time brought crowded

houses to it; till at length the resemblance appearing too strong, and the ridicule too pungent, not to be seen and felt by the gentleman thus pointed out, occasioned an application for the suppression of the piece, which was therefore forbidden to be any more performed. Of late years, however, it has been occasionally revived. We should observe, that at the time when the further representation of this piece was interdicted (Foote's benefit at Drury Lane, Dec. 1758), an additional scene was intended to have been introduced, which is printed in *The Monthly Mirror*, vol. vii. p. 39—41.

421. THE AUTHOR AND THE BOOKSELLER. Dram. Piece, by Charlotte M'Carthy. 8vo. N. D. [1765.] This was merely designed as an introduction to proposals for printing a book, entitled "Justice "and Reason faithful Guides to "Truth. A Treatise under thirty-"seven Heads."

422. THE AUTHOR'S FARCE. Com. of three acts, by H. Fielding, Esq. 8vo. 1730. This comedy contains a supposed rehearsal of another piece, entitled *The Pleasures of the Town*, designed principally to ridicule the then prevailing fondness for the Italian singers. It was first acted at the Little Theatre in the Haymarket with very considerable success, and afterwards revised and altered.

423. THE AUTHOR'S TRIUMPH; or, *The Managers managed*. A Farce, which the title-page says should have been acted at Lincoln's Inn Fields, April 14, 1737. Anon. 8vo. This is plainly the work of some disappointed author, who, his piece having been refused a reception into a theatre royal, had, however, interest or money enough to procure one night's representation of this little squib of vengeance at one of the smaller theatres. It seems to have met with the contempt its total want of merit rendered it liable to; yet even this was not sufficient to cure the author's vanity; for, in a preface to his piece, he attributes its failure entirely to the fault of the actors, and want of judgment in the town. How severe is the fate of a manager, who, whilst he with unwearied diligence watches over the public sources of entertainment, carefully keeping away all the rubbish which aims at polluting the stream, finds his own reward, the lying open to every attack on his reputation, his understanding, and even his property, from the unlimited abuse of each petty scribbler, who thinks himself aggrieved, by not being permitted to abuse the judgment of the town, and bring contempt on the very name of dramatic performances!

424. THE AUTHORS. Dram. Satire, in two acts, by Lindesius Jones, as it has been acted with great applause in this and the other end of the town by the Public's Company of Dunces. 8vo. 1755. This is miserable stuff.

B.

1. THE BABLER. Com. translated from Voltaire, and printed in Dr. Franklin's edition, 12mo.

2. THE BACCHÆ. Trag. translated from Euripides, by R. Potter. 4to. 1781. "This tragedy," says the translator, "is of a singular "nature, and very different from "any thing that remains to us of "the Athenian theatre: the best "critics have ranked it among the "finest tragedies of Euripides, and "in respect of its composition it "is so; but to us it is the least "interesting of any of them; for "we cannot so far assume the "prejudices and sentiments of a "Grecian audience, as to be af-"fected with a story of their Bac-"chus and his frantic Mænades; "yet we can be sensible to fine "writing; and the distress of Cad-"mus and Agave, in the last "scene, is touched with a mas-"terly hand. But it is peculiarly "valuable for its learning, as it "gives the best account now ex-"tant of the orgies of Bacchus; "those rites, even to the dress and "manners of the Bacchæ, are so "particularly described, that later "and even contemporary writers "seem to have taken their ac-"counts from hence. The first "choral ode is truly tragic in the "original acceptation of the word, "and not only remarkable for the "elegance of its composition, but "precious as a religious relic; all "that remains to us of those songs "in honour of Bacchus, from "whence tragedy derived its ori-"gin and its name: the religious "air with which it is prefaced "gives it a solemnity, and in a "manner hallows the whole dra-"ma.

"P. Brumoy is inclined to think "that this tragedy partakes some-"thing of the satiric piece, if it "be not altogether one, as well "as the Cyclops; but without "reason: he judges better, when, "from the subject and the turn of "most of the scenes, he conjec-"tures it to be a sacred tragedy, "and to have been exhibited during "the jollity of the feast of Bac-"chus.

"The scene is at Thebes, be-"fore the vestibule of the palace "of Pentheus."

3. THE BACCHANALIANS. Trag. translated from Euripides, by Michael Wodhull. 8vo. 1782.

4. THE BALL. Com. by James Shirley. Acted in Drury Lane. 4to. 1639. Chapman assisted Shirley in this comedy.

5. BAND, RUFF, AND CUFF. See EXCHANGE WARE.

6. THE BANDITTI; or, *A Lady's Distress*. A Play, by T. Durfey. Acted at the Theatre Royal. 4to. 1686. The scene lies in Madrid, and a part of the plot is taken from Shirley's *Sisters*. This play met with some opposition in the performance, from persons with catcalls; on which account Durfey has prefixed to it a humorous dedication; in which he seems to aim at some particular character, under the title of Sir Critic Catcall.

7. THE BANDITTI; or, *Love's Labyrinth*. Com. Op. by John O'Keefe. Acted at Covent Gar-

den, 1781. Music by Dr. Arnold. It was condemned the first night. Songs only printed. 8vo. 1781. See CASTLE OF ANDALUSIA.

8. BANISH'D DUKE; or, *The Tragedy of Infortunatus.* Acted at the Theatre Royal. 4to. 1690. The scene lies in a village in Belgium; the character of Infortunatus is drawn for the Duke of Monmouth, and those of Romanus and Papissa for King James II. and his Queen.

9. THE BANISHMENT OF CICERO. Trag. by Richard Cumberland. 4to. 1761. This play was never acted, having been refused by Mr. Garrick, to whom it was offered. The plot of it is founded on history, and on the enmity and machinations of Calphurnius Piso, and the family of Clodius, against the famous father of his country, Tully. The language of the piece in general is nervous, sentimental, and poetical, and the characters are well drawn: yet we cannot help thinking those of Clodius and his sister too vicious and shocking to come within the decent clothing of the tragic muse; or, if they did, the punishment of their crimes is not sufficiently striking; especially that of Clodius himself, who has not only apparently had an incestuous correspondence with his sister, but is moreover an atheist of that time; a character which, by the way, we do not remember meeting with in ancient history, but rather seems a refinement in wickedness reserved for the politeness of our more enlightened age. The expectations of the readers, moreover, are raised in one place concerning the consequences of some fact, for which Clodius makes the most horrid preparations before they are informed of what it is; but which, when they come to be acquainted with it, does not appear to have the least connexion with the present business of the drama, and consequently to be only an act of vice perpetrated for its own sake merely, viz. the debauching of the wife of Pompey, even in the very temple of Juno. This is one fault in the conduct of the design, yet not the only one; Cicero himself, who ought assuredly to be the hero of the piece, being of much less consequence, and his character more carelessly touched, than those of several others in the play, and the catastrophe itself being too hastily brought on, nor sufficiently prepared for by a train of previous incidents; and, if we mistake not, far from being authorized by the testimony of history. On the whole, however, though the piece might perhaps have given some little scope to the ill-nature of the critics, had it appeared on the stage, yet for the closet it is far from wanting merit.

10. THE BANK NOTE; or, *Lessons for Ladies.* Com. by William Macready. Acted at Covent Garden. 8vo. 1795. This comedy, which is founded on Taverner's *Artful Husband*, was received with approbation.

11. THE BANKRUPT. Com. by Samuel Foote. Acted, with good success, at the Haymarket, 1773. Printed in 8vo. 1776. This performance, like the rest by the same author, contains little else than detached scenes without any plot. It exhibits, however, some strong delineations of character, and is far from the worst performance which Mr. Foote, *catching the manners living as they rose*, gave to the public. It appeared at the time of the unexpected failure of

a Baronet well known in the mercantile world, whose speculations in East India stock, &c. are hardly yet forgotten, and was said to have some reference to him. It, however, justly exposes those nefarious members of society, so numerous in our days, who manufacture artificial failures, and systematically evade the bankrupt laws.

12. BANNIAN DAY. Mus. Ent. in two acts, by George Brewer. Performed at the Haymarket. 8vo. 1796. This piece was favourably received. Though almost destitute of plot, and with little novelty of character, the merit of the performers was sufficient to procure it success.

13. BANTRY BAY. Occasional Mus. Int. of one act. Performed at Covent Garden. 8vo. 1797. The subject, as may be supposed, was the spirited and loyal conduct of the peasantry on occasion of the French attempting an invasion on that part of Ireland. It is ascribed to a Mr. Reynolds, as a first dramatic attempt, and was well received.

14. OF BAPTISM AND TEMPTATION, two Comedies, by Bishop Bale. Of these we know no more than the name, as mentioned by himself in the list of his own works.

15. BAPTISTES. A sacred dramatic Poem. See TYRANNICAL GOVERNMENT, &c.

16. BARATARIA; or, *Sancho turn'd Governor*. Farce, by Frederic Pilon. 8vo. 1785; 8vo. 1793. This was acted first at Covent Garden, for the benefit of Mr. Quick; but afterwards became a stock-piece, and was frequently performed. Its origin will be found in Durfey's three plays on the subject of Don Quixote; but chiefly the second part.

17. BARBARA ALLEN. B. S. by Charles Dibdin, jun. Songs only printed. 8vo. No date.

18. BARBAROSSA. Trag. by Dr. Browne. Acted at Drury Lane. 8vo. 1755. This play is by no means so good a one as the *Athelstan* of the same author, before mentioned. The design seems borrowed from the tragedy of *Merope*. Zaphira's distress and her resolutions greatly resemble, though they fall far short of, Merope's. Achmet's declaring himself, and Eumenes being suspected, the murderers of themselves respectively, are too much alike to allow a claim to much invention in the author of this play; and the character of Barbarossa seems to be drawn after Poliphontes, with some few strokes of Bajazet and the blustering monarch in the *Mourning Bride*. Yet did this tragedy meet with more success than *Athelstan*, from the advantages it appeared under, by the performances of Mr. Garrick and Mr. Mossop, in the parts of Achmet and Barbarossa. The Prologue and Epilogue by Mr. Garrick: with the following passage in the latter of these,

> "Let the poor devil eat, allow him that, &c."

the author was much disgusted, as it represented him in the light of an indigent person. Vanity was undoubtedly one of the most prominent features in Dr. Browne's character.

19. THE BARBER OF PERA. Melo-drama, in two acts, by Joseph Moser. Written in 1806. Not acted, nor printed.

20. THE BARBER OF SEVILLE; or, *The Useless Precaution*. Com. of four acts. 8vo. 1776. This is merely a translation (by Mrs.

ths) of Beaumarchais' cele-
l piece with the same title,
vas not acted.

. BARNABY BRITTLE; or, *A at her Wit's End.* Farce.
l at Covent Garden, April 18,
, for Mr. Quick's benefit.
merely an alteration from
rton's *Amorous Widow*; of
ı the *George Dandin* of Mo-
was the original. This farce
l occasionally performed, but
umour is very low. 8vo.
; 8vo. 1798.

. BARNARDO AND FIAMATA.
ioned by Henslow, as having
acted at the Rose Theatre,
29, 1595.

. THE BARON. Com. See
ıTRICAL RECORDER.

. THE BARON KINKVERVAN-
DORSPRAKENGATCHDERN.—
cal Com. by Miles Peter An-
s. Acted at the Haymarket.
1781. This piece was taken
a novel, written by Lady
en. It was performed only
though twice afterwards it
ıttempted to be forced on the
c.

. THE BARONS OF ELLEN-
. Trag. See DRAMATIC AP-
ANT.

. BARTHOLOMEW FAIR. Com.
en Jonson. 4to. 1614; 8vo.
. This play, which was first
at the Hope Theatre, Bank
Oct. 31, 1614, has an in-
deal of humour in it; and is,
ips, the greatest assemblage
aracters that ever was brought
her within the compass of
single piece. Some of the
ıcters, and indeed the greater
of the humour in them, may
ooked on as extremely low;
the intention of the author,
ndering them so, was to sa-
the taste of the times he
in (not greatly different from
OL. II.

that of our own age), by pointing out how exalted a degree of applause might be obtained by this light and low manner of writing; at the same time that his *Catiline*, a long-laboured and learned piece, although tolerably received, had not obtained that applause which he, and every other judicious critic, was and must be convinced its merit had a title to.—Among other instances of Ben's ingratitude, and envy of others' fame, we are told, that in this play of *Bartholomew Fair*, Inigo Jones (to whose decorations Jonson's Masques were principally indebted for their attraction) was designed to be ridiculed under the name of *Lanthern Leatherhead.*

27. A BARTHOLOMEW FAIRING, *new, new, new, new, sent from the raised siege before Dublin, as a preparatory present to the great thanksgiving day. To be communicated only to Independants.* This piece is a mere party affair, and never was performed, but printed in 4to. in five short acts, 1649.

28. THE BASHFUL LOVER. Tragi-Com. by P. Massinger. Acted at the private house in Black Friars. 8vo. 1655. There are many beauties scattered through this piece; but, as a whole, it is neither so correct in its construction, nor so interesting in its plot, as some others of Massinger's dramas.

29. THE BASHFUL LOVERS. Jacob, and after him Whincop, mention a Tragi-Com. with this title, to which are prefixed the letters B. J. whence they seem to infer Ben Jonson to have been the author: but as the other catalogues take no notice of this play, and as the date, size of edition, and place of performance, are all the same as in the last-

mentioned piece, we cannot help conjecturing that it may be the same, with only the difference of a spurious title-page, to pass it on the world as a work of Ben Jonson's.

30. THE BASKET-MAKER. Mus. Ent. by John O'Keefe. Acted at the Haymarket, Sept. 4, 1790, and three other nights; but not well received. Printed in 8vo. 1798.

31. THE BASSET TABLE. Com. by Mrs. Centlivre. Acted at Drury Lane. 4to. 1706. The scene in Covent Garden. This play, like most of this lady's writings, contains a great deal of plot and business, without much either of sentiment or delicacy.

32. THE BASTARD. Trag. 4to. 1652. Some part, both of the plot and language, is borrowed from the loves of Schiarra and Florelia in the *English Lovers*, and the incident of Catalina's supplying her mistress Mariana's room on the wedding-night, from the story of Roberto and Isidaura, in *Gerardo, the Unfortunate Spaniard*, p. 87. Scene in Seville. Mr. Coxeter attributes this play to Cosmo Manuche.

33. THE BASTARD. Trag. by Robert Lovett, Esq. This play, if it was ever acted, appeared only on the Irish stage. It has not been printed, but is praised in some verses by Mr. Sterling, published in Concanen's Poems, 8vo. 1724, p. 261.

34. THE BASTARD CHILD; or, *A Feast for the Churchwardens*. A Dram. Satire of two acts; acted every day within the bills of mortality. By Daniel Downright. 8vo. 1768. This is mere ribaldry.

35. THE BASTILLE. Ent. by John Dent. Performed at the Royal Circus. 8vo. N.D. [1789.] Dedicated to the Duke of Orleans.

36. THE BATCHELORS. Play, translated from the German of Iffland. 8vo. 1799. Not acted.

37. THE BATH; or, *The Western Lass*. Com. by T. Durfey. Acted at Drury Lane. 4to. 1701.

38. THE BATH UNMASK'D. Com. by Mr. Odingsells. Acted at Lincoln's Inn Fields. 8vo. 1725. This play was acted only nine or ten times.

39. THE BATHING MACHINE; or, *The Fishermen Caught*. Mus. Int. This piece was performed for a benefit at Brighton, 1790.

40. BATTERED BATAVIANS; or, *Down with the Dutch*. An Entertainment, partly compiled, and partly written, by James Cawdell. Performed at Scarborough, 1798.

41. THE BATTLE OF ALCAZAR, with Capt. Stukeley's death. Trag. Anon. Acted by the Lord High Admiral's Servants, 1594. 4to. The story relates to Sebastian, King of Portugal, and Abdelmelech, King of Morocco. The plot is taken from Heylin's *Cosmography*, in the History of Spain, &c. Shakspeare has pointed his ridicule at this play, in a parody on the words, *Feed, and be fat*, &c. See *Henry IV.* part ii. act 2, scene 4. It is probable that Dryden might take the hint of his *Don Sebastian* from the present tragedy.

42. THE BATTLE OF AUGHRIM; or, *The Fall of St. Ruth*. Trag. by Robert Ashton. 8vo. 1777. This play is little more than a bombastic narrative of the transactions of the celebrated 11th of July 1691; when the Irish rebels, under the French general St. Ruth, met with a thorough defeat from the army belonging to King William, under the command of Ge-

l Ginkle, on the plains near
hrim, in Connaught. The
:r has shown great warmth
zeal to the cause he espouses;
would have done better to
confined himself within the
mels of a prose narrative,
to have attempted the flights
ietry, which appear to be en-
out of his reach. It was origi-
published about the year 1727,
; dedicated to the then Lord
tenant of Ireland. The scene
in and before the town of
ırim.

. THE BATTLE OF EDDING-
; or, *British Liberty*. Trag.
John Penn]. 8vo. 1792;
1796. The argument of this
is taken from the history of
d; and the author has en-
ɔured to adhere to the model
ıe Greek drama in particular
ıces; but with no better suc-
than his predecessors. The
gue is frequently spirited;
the tendency of the piece,
norally and politically, praise-
ıy. It was acted (once we
ve) at the Haymarket, and
at provincial theatres.

. THE BATTLE OF HASTINGS.
by Richard Cumberland.
l at Drury Lane. 8vo.
The coat of Joseph, and
ess of Harlequin, were never
osed of patchwork more ge-
than is the style of this per-
nce. An injudicious appli-
of Shakspeare's phraseology
ghout all parts of it, con-
ly provokes a comparison
ɔurable to our present au-
Add to this, that he has
y violated the truth of his-
n his representations of Ed-
theling and Harold. Under
nd they may be said to have
ıged characters. He has
ıeglected to make the name
of his play correspond with its subject; for, except from the title-page, we hear nothing of a *battle*. It was very coolly received.

45. THE BATTLE OF HEXHAM; or, *Days of old*. Mus. Dram. by George Colman, jun. Acted at the Haymarket, 1789. The mixture of history and romance in this piece is judiciously managed. Margaret, queen of Henry VI. resolving to drive Edward IV. from the throne, and restore her husband, raises an army of adventurers in Scotland, but is defeated at the battle of Hexham. After this she flies into the forest with her son, and is despoiled by robbers; one of whom, however, on discovering her rank, relents, and becomes her protector. The remaining incidents are invented. The play was very well received, and is still frequently performed. The music by Dr. Arnold. 8vo. 1808.

46. THE BATTLE OF LUNCARTY. Hist. Play, by George Galloway. Published in a volume of poems. Edinburgh. 12mo. 1806. Never performed.

47. THE BATTLE OF POICTIERS; or, *The English Prince*. See EDWARD THE BLACK PRINCE, by Mrs. Hoper.

48. BATTLE OF SEDGMOOR. A Farce of one short act, said by Coxeter to have been rehearsed at Whitehall. It was never acted, but injuriously fathered on the Duke of Buckingham, and printed among his works, in 2 vols. 8vo. 1707, 1714. The scene lies in a drawing-room at Whitehall.

49. THE BATTLE OF THE NILE. Dram. Poem. 8vo. 1799. This piece is written on the model of the Greek tragedy; and the idea is taken from the *Persæ* of Æschylus. Never acted.

50. BATTLE OF THE POETS; or, *The Contention for the Laurel.* By Scriblerus Tertius. Acted at the Little Theatre in the Haymarket, 1730. 8vo. 1731. It is no more than a few loose scenes to be introduced into the tragedy of *Tom Thumb*, intended to throw abuse not only on Mr. Cibber, who was made laureat at that time, but also on Aaron Hill, Lewis Theobald, James Ralph, Stephen Duck, and other supposed competitors for the laurel; whom the writer has introduced under the characters of Sulky Bathos, Comment Profund, Noctifer, Flaile, &c. as he has done the laureat under that of Fopling Fribble. The piece contains much scurrility with very little wit. In a copy which we have seen, the name of Thomas Cooke was put in MS. as the author of it.

51. THE BATTLE ROYAL. Farce. This was a whimsical piece, altered from Sir John Vanbrugh, and performed at the Haymarket (not in the regular season), 1785. The advertisement did not state whether this was the first time of its being acted.

52. THE BAWDYHOUSE SCHOOL; or, *The Rake Demolish'd.* Farce. 12mo. 1744. We want words to express our detestation of this infamously obscene production.

53. BAXTER'S TRAGEDY. A play of this name was acted in 1602; but has not been heard of since.

54. BAYES IN PETTICOATS. Farce. See THE REHEARSAL.

55. BAYES'S OPERA. By Gab. Odingsells. 8vo. 1730. This is one of the many musical pieces which the *Beggar's Opera* gave birth to. It was acted at Drury Lane without success, being performed only three nights.

56. BEAR A BRAIN. Play, by Thomas Dekker. Acted in 1599. N. P.

57. BEARD'S NIGHT, at the Long Room in Hampstead. 12mo. 1760. This consists of Dryden's Secular Masque, set by Boyce, and other pieces.

58. THE BEAU DEFEATED; or, *The Lucky younger Brother.* Com. Acted at Lincoln's Inn Fields. 4to. without a date. [1700.] The dedication to this play is signed by Mrs. PIX, as the author of it. Some of the catalogues ascribe it to a Mr. Barker. It is partly a translation from the French.

59. THE BEAU MERCHANT. Com. 4to. 1714. Written, according to Coxeter, by one Mr. Blanch, a gentleman near Gloucester, but was never acted. The scene lies in a coffeehouse in Stock-jobbing Alley.

60. THE BEAU'S ADVENTURES. Farce, by Phil. Bennet, Esq. 8vo. 1733. We cannot suppose that this silly piece was ever acted.

61. THE BEAU'S DUEL; or, *A Soldier for the Ladies.* Com. by Mrs. Centlivre. 4to. 1702. This is one of the most indifferent among that lady's pieces; it was little noticed at first, and is now never acted.

62. THE BEAUTIFUL ARMENIA; or, *The Energy and Force of Love.* Com. by Edmund Ball, of Chesham. Printed at Chesham, Bucks. 12mo. 1778. A miserable hash of *The Eunuch* of Terence, adapted to English manners, without any acknowledgment of the theft. Never acted.

63. BEAUTY AND GOOD PROPERTIES OF WOMEN. See THE CRAFT OF RHETORIC.

64. THE BEAUTY AND THE MONSTER. Com. translated from

rench of the Countess of s. 8vo. 1781; 12mo. 1787.

BEAUTY AND VIRTUE. Se- t. Performed at Drury Lane,

BEAUTY IN A TRANCE. y, probably a Trag. by John entered on the books of ationers' Company, Septem- 1653, and was among those yed by Mr. Warburton's it.

BEAUTY IN DISTRESS. by P. Motteux. Acted at ln's Inn Fields. 4to. 1698. are many fine lines in this , and a great variety of in- s; indeed, so many, that n, who wrote the Prologue, as complimented the author a poetical epistle, says,

cidents perhaps too thick are sown;
much plenty is thy fault alone:
s but two can that good crime commit,
n design, and Wycherley in wit.

lso applauds him for the vation of time, action, and which Corneille himself see with envy. The scene bon, and the time of action five to eight in the evening. ragedy had considerable suc- and the author in his pre- acknowledges the receipt of ent from the Princess Royal, ards Queen Anne, outweigh- e benefit of a sixth repre- ion. With proper curtail- , we think this piece might ide fit for the present stage. ed to it is, "A Discourse of lawfulness and unlawfulness lays, lately written in French, the learned Father Caffaro, inity professor at Paris, sent a letter to the author by a ine of the church of England."

BEAUTY'S TRIUMPH. A ue, by Thomas Duffet. Pre- sented by the scholars of Messrs. Hart and Banister, at their boarding-school at Chelsea, and printed in 4to. 1676.

69. BEAUTY THE CONQUEROR; or, *The Death of Marc Antony.* Trag. by Sir Charles Sedley. 8vo. 1702. This play is said to be written in imitation of the Roman manner, but was never acted. In fact, it is merely the author's tragedy of *Antony and Cleopatra*, with alterations.

70. THE BEAUX' STRATAGEM. Com. by G. Farquhar. Acted at the Haymarket. 4to. 1707. This play was begun and ended in six weeks, the author labouring all the time under a settled illness, which carried him off during the run of his piece. In a short advertisement, he acknowledges the friendship of Mr. Wilks, to whom he attributes its success. The frequency of its representation to this day, however, and the pleasure it constantly affords, are proofs that the piece has an intrinsic merit in itself, which cannot need to stand indebted to the performance of any actor for the applause it meets with.

71. THE BEDOUINS; or, *Arab's of the Desert.* Com. Opera, in three acts; as it was performed at the Theatre Royal, Crow Street, Dublin: with corrections and additions, by Eyles Irwin, Esq. M. R. I. A. 12mo. 1802. We know not whether to ascribe this play to the gentleman who professes to have corrected and augmented it; without possessing any very striking beauties, however, it is certainly interesting, and deserved better success than it met with in representation.

72. BEGGAR MY NEIGHBOUR; or, *A Rogue's a Fool.* Com. in three acts. Performed at the Hay-

market, July 1802, but condemned the first night. It has been ascribed to Mr. Morton; but is very inferior to the other productions of that writer. Not printed. Part of the plot was from *The Nephews*, of Iffland.

73. A BEGGAR ON HORSEBACK. Farce, by John O'Keefe. 8vo. 1798. This was acted at the Haymarket in 1785. It is a laughable entertainment, but much inferior to the other pieces of the same author.

74. THE BEGGAR WENCH. Op. in MS. Sold as part of the library of the late Mr. Arthur Murphy.

75. BEGGAR'S OPERA. By John Gay. Acted at Lincoln's Inn Fields, 4to. 1728; 8vo. 1728. The great success of this piece, which carried it through a run of sixty-three nights during the first season it was performed, and the frequent repetitions of it since, have rendered its merits sufficiently known. It was written in ridicule of the musical Italian drama, was first offered to Cibber and his brethren at Drury Lane, and by them rejected. Of the origin and progress of this new species of composition, Mr. Spence has given a relation in the words of Pope: "Dr. Swift had been observing "once to Mr. Gay, what an odd "pretty sort of thing a Newgate "pastoral might make. Gay was "inclined to try at such a thing "for some time; but afterwards "thought it would be better to "write a comedy on the same "plan. This was what gave rise "to *The Beggar's Opera*. He began on it; and when first he "mentioned it to Swift, the doctor "did not much like the project. "As he carried it on, he showed "it to both of us, and we now "and then gave a correction, or "a word or two of advice; but "it was wholly of his own writing. When it was done, neither of us thought it would "succeed. We showed it to Congreve, who, after reading it "over, said, it would either take "greatly, or be damned confoundedly. We were all at the "first night of it, in very great "uncertainty of the event, till we "were very much encouraged, by "overhearing the Duke of Argyle, "who sat in the next box to us, "say, 'It will do; it must do; "I see it in the eyes of them.' "This was a good while before "the first act was over, and so "gave us ease soon; for that "duke (besides his own good "taste) has a particular knack, "as any one living, in discovering the taste of the public. He "was quite right in this, as usual; "the good-nature of the audience "appeared stronger and stronger "every act, and ended in a clamour of applause."

Many persons, however, have decried this piece; written, and even preached in the pulpit, against it, from mistaking the design of it; which was, not to recommend the characters of highwaymen, pickpockets, and strumpets, as examples to be followed, but to show that the principles and behaviour of many persons in what is called high life were no better than those of highwaymen, thieves, sharpers, and strumpets. Nor can these characters be seductive to persons in low life, when they see that they must all expect to be hanged.

'*T is what we must all come to*, says one of them; and it is a kind of miracle if they continue six months in their evil courses. *This fellow*, says Peachum, *if he were*

these six months, would never to the gallows with any. The women of the town ır from being made desirable ts; since they are all shown pickpockets and shoplifters, ell as ladies of pleasure; and eacherous, that even those seem fondest of Macheath, very time they are caressing are beckoning behind his to the thief-taker and con-s to lay hold of him. Sir rt Walpole was frequently ubject of Mr. Gay's satire. minister, however, was not ed from attending the per-ınce of the poet's *Beggar's* . Being in the stage boxes first representation, a most rsal encore attended the fol-g air of Lockit, and all eyes directed on the minister at ıstant of its being repeated:

en you censure the age,
autious and sage,
e courtiers offended should be:
ou mention *vice* or *bribe*,
so pat to all the tribe,
ach cries, *That was levell'd at me!*

obert, observing the point-inner in which the audience d the last line to him, par-ıe thrust by encoring it with ıgle voice; and thus not only d the poetical shaft, but l a general huzza from the ıce.

THE BEGGAR'S OPERA. In er 1777, an alteration of this by Capt. Thompson, was ced at Covent Garden Thea-The most material change nade in the catastrophe; eath, after trial, is sentenced rk on the Thames. Here visited by Polly and Lucy; wledges the lenity of his ce, and resolves to become ious member of the community. The alteration, however, was soon laid aside. Not printed.

77. THE BEGGAR'S OPERA. Translated into French, by the title of *L'Opera du Gueux*, by A. Hallam. Representée sur le Petit Theatre François dans le Marche au Foin. 8vo. 1750.

78. THE BEGGAR'S PANTOMIME; or, *The Contending Columbines*. Int. intermixed with ballad songs, in the characters of Polly and Lucy, Manager and Deputy-manager, with the scenes of *Britannia*; or, *The Royal Lovers*. Acted at Lincoln's Inn Fields. 12mo. 1736. This is founded on a contention at that time between Mrs. Cibber and Mrs. Clive for the part of Polly.

79. THE BEGGAR'S PANTOMIME; or, *Contending Pollys*. Farce. No date. Probably the same piece as the preceding.

80. THE BEGGAR'S WEDDING. A Ballad Opera of three acts, by Charles Coffey. 8vo. 1729. It was first performed at Dublin with but indifferent success; but being afterwards reduced into one act, and played in London under the title of *Phœbe*, in 1729, it pleased so well as to obtain a run of thirty nights. In the year 1763, it was revived, acted, and printed again in 8vo. An edition of this piece, with alterations, as acted by artificial wax figures at Bath and Tunbridge Wells, was printed at Sarum. 8vo. 1730. Part of it seems borrowed from *The Jovial Crew*.

81. BEGGARS' BUSH. Com. by Beaumont and Fletcher. Fol. 1647, 1661; 8vo. 1778.

82. BEGONE DULL CARE; or, *How will it end?* Com. by Fred. Reynolds. Acted at Covent Garden. 8vo. 1808. The principal

incident of this piece is obviously borrowed from *The Heir at Law*. With much pleasantry, however, in the acting, it was not very well received; nor do we think it by any means the best production of its ingenious author.

83. BELIEVE AS YOU LIST. Com. by P. Massinger. This play was never in print, but was certainly acted. The license to it was signed by H. Herbert, and dated the 6th of May 1631. It was entered at Stationers' Hall, Sept. 9, 1653, and June 29, 1660. This also was one of those sacrificed by Mr. Warburton's servant.

84. BELISARIUS. Trag. by W. Philips. Acted at Lincoln's Inn Fields. 8vo. 1724. Reprinted, 8vo. 1758. It was performed six nights.

85. BELISARIUS. Trag. ascribed to Mr. John Philip Kemble. Performed at Hull, 1778, and York, 1779, with applause.

86. BELISARIUS. Trag. by Hugh Downman, M. D. performed at Exeter, and printed in 8vo. 1786, 1792.

87. BELISARIUS. Trag. A scene from a MS. play under this title was printed in *The Oracle* (daily paper), Oct. 17, 1795. We know that Miss Brooke (translator of *Reliques of Irish Poetry*) wrote a tragedy under this title, the MS. of which, it is feared, is lost.—*Query*, Whether the above extract was made from Miss B.'s play?

88. BELL IN CAMPO. Trag. in two parts. These two plays are the produce of that indefatigable authoress, Margaret, Duchess of Newcastle. They were never acted, but are printed among her works, fol. 1662. In the second part are several copies of verses, written by the duke.

89. BELLAMIRA; or, *The Mistress*. Com. by Sir Charles Sedley. Acted by their Majesties' Servants. 4to. 1687. The scene of this play lies in London, but the plot is taken from *The Eunuch* of Terence. It was at the acting of this play that the roof of the theatre fell down. Few were hurt except the author himself, which occasioned Sir Fleetwood Shepherd to say, "There was so much fire "in his play, that it blew up the "poet, house, and all."—"No," replied the author, "the play was "so heavy, it broke down the "house, and buried the poet in "his own rubbish."

90. BELLAMIRA HER DREAM; or, *The Love of Shadows*. Tragi-Com. in two parts, by Thomas Killigrew. These two plays were written during the time that the author was resident in the state of Venice; and were printed with the rest of his works, in fol. 1664.

91. BELLENDON. Acted at the Rose Theatre, June 8, 1594, by the Lord Admiral's men. N. P.

92. THE BELLE'S STRATAGEM. Com. by Mrs. Cowley. Acted at Covent Garden, 1780. Printed in 8vo. 1782. Its success was very great on the stage during a considerable run. To speak of it as a first-rate performance, would be doing injustice to the piece, as it possesses little originality, either in plot, character, or situation. It, however, always gives pleasure in the exhibition. It is apparent, that in drawing the characters of Doricourt and Miss Hardy, the writer has had an eye to Valentine *(Love for Love)*, and Maria *(Citizen)*.

93. THE BELLE'S STRATAGEM,

Com. Acted by His Majesty's Servants. 8vo. 1781. This is a paltry pasquinade on the Prince of Wales; and seems to have been intended to pass upon purchasers (by the title) for Mrs. Cowley's play, which was then unpublished. Great liberties are also taken in it with Lord Southampton, Lord Malden, &c. and with some ladies well known at that time.

94. BELPHEGOR; or, *The Marriage of the Devil.* Tragi-Com. by John Wilson. Acted at Dorset Garden. 4to. 1691. The plot of this play is taken from Machiavel. The scene Genoa. It did not succeed on the stage.

95. BELPHEGOR; or, *The Wishes.* Com. Op. of two acts, by Miles Peter Andrews. Performed at Drury Lane, 1778. The songs only published. The reader will solicit no further acquaintance with so flimsy a performance.

96. BELSHAZZER. Sacred Dram. by Miss H. More. 8vo. 1782, 1783. Printed with three other dramatic pieces of the same kind.

97. BELTESHAZZAR; or, *The Heroic Jew.* A dramatic Poem, by Thomas Harrison. Scene Babylon. Never acted, but printed in 12mo. 1727, and 1729.

98. BENDO (or BYNDO) AND RICHARDO. Acted at the Rose Theatre, March 4, 1591. N.P.

99. THE BENEFICE. Com. by Dr. Robert Wild. 4to. 1689. The opinion which the Presbyterians (of whom this author was a very zealous one) entertain of the orthodox clergy, may be collected from this comedy. The design is taken from another play, called *The Return from Parnassus.*

100. THE BENEVOLENT CUTTHROAT. A Play in seven acts, translated from an original German drama, written by the celebrated Klotzboggenhaggen, by Fabius Pictor. This humorous burlesque of the German drama, which extends only to part of an act, was printed with a collection of poetry, entitled *The Meteors*, 2 vols. 1800; and was copied from thence into the 4th volume of *The Spirit of the Public Journals.*

101. THE BENEVOLENT MAN; or, *Medley Lovers.* Com. by Maynard Chamberlain Walker. Acted at Smock Alley, Dublin, 1771, and afterwards at Edinburgh. Not printed.

102. THE BENEVOLENT PLANTERS. See THE FRIENDS.

103. BERTHOLDI AT THE COURT OF KING ALBOINO. Com. Opera. Acted at Covent Garden. 8vo. 1754.

104. THE BEST BIDDER. Farce, by Miles Peter Andrews. Acted at Drury Lane, 1782; but, we believe, not printed. It was performed but six times.

105. THE BEST HEART IN THE WORLD. Dram. Sketch, in two acts, by Joseph Moser. Printed in the *Spirit of the Public Journals* for 1807. Never acted.

106. THE BETRAYER OF HIS COUNTRY. Trag. by Henry Brooke. See THE EARL OF WESTMORLAND.

107. BETTER LATE THAN NEVER. Com. by William Davies. This was written for a private theatre, and published with four other plays. 8vo. 1786.

108. BETTER LATE THAN NEVER. Com. by Miles Peter Andrews. Acted at Drury Lane. 8vo. [1790]. By the great exertions of Mr. Kemble and Mrs. Jordan, this play was carried through with some success; but it never became popular. Prologue by the Duke of Leeds.

109. BETTY; or, *The Country*

Bumpkins. A Ballad Farce, by H. Carey. This was acted with very little success at Drury Lane 1739, and is not included in the collection of his works, 4to. 1743.

110. BIANCA. Trag. by R. Shepherd. Not acted. Printed at Oxford. 8vo. 1772.

111. BIANCA CAPELLO. Dram. Narrative, translated from the German of Meissner, by A. Thomson. 12mo. 1796. Printed at Perth, in a volume entitled *The German Miscellany*. Mr. Thomson has published only the introductory scenes of this piece, with a promise, that, if they should please, the continuation shall appear in a subsequent volume. We have not heard of any such subsequent publication.

112. A BICKERSTAFF'S BURYING; or, *Work for the Upholders*. Farce, of three long scenes, by Mrs. Centlivre. Acted at the Haymarket, and dedicated *to the magnificent Company of Upholders*. 4to. No date. It was acted with applause, at Drury Lane, in 1717, and afterwards revived under the title of *The Custom of the Country*.

113. BICKERSTAFF'S UNBURIED DEAD. A moral Drama. Acted at Lincoln's Inn Fields, 1743. 8vo. This piece was revived as a prelude, under the title of "LIVE "LUMBER; or, *The unburied "Dead*;" at Covent Garden, for Mr. Quick's benefit, 1796.

114. THE BILKER BILK'D. See STROLLER'S PACKET.

115. THE BILLET MASTER; or, *The Forgery*. 8vo. 1787. Mr. Oulton mentions a drama of this name, and ascribes it to a Mr. W. Ward; but we have not seen it.

116. THE BIRD IN A CAGE. Com. by James Shirley. Acted, with great success, at the Phœnix, Drury Lane. 4to. 1633. In Dodsley's Collection. Scene in Mantua. This is a good piece, and has prefixed to it an ironical dedication to the famous William Prynne, Esq. who had been a most furious antagonist to plays, but was at that time a state prisoner for high misdemeanors. It was acted at Covent Garden a few years ago for Mr. Quick's benefit.

117. THE BIRTH-DAY. Entertainment of three acts, by Mrs. Penny. Printed at the end of a quarto volume of Poems, 1771. The groundwork of this drama is taken from *The Spectator*, No. 123, already mentioned under the article of *The Agreeable Surprise*.

118 THE BIRTH-DAY; or, *The Prince of Arragon*. Dram. Piece, with songs, by J. O'Keefe. Acted at the Haymarket. 8vo. 1783, 1798. This is a translation of a petit piece of St. Foix, with the addition of a few songs, and a speech or two, calculated to convert the story into a compliment to the Prince of Wales on his coming of age. It was represented for the first time on the anniversary of His Royal Highness's birth-day, Aug. 12, 1783. The conduct of the story was too simple, and the humour too feeble, to render this piece very successful.

119. THE BIRTH-DAY; or, *Arcadian Contest*. Mus. Past. Performed, with success, at the Royalty Theatre. Songs only printed. 8vo. 1787.

120. THE BIRTH-DAY. Com. by T. Dibdin. Acted at Covent Garden. 8vo. 1799. This is an alteration from a drama of Kotzebue's, called *Fraternal Enmity*. It met with great success, and deserves it. The incidents are well managed; the sentiments

chaste and instructive; and the characters, if not original, are drawn with spirit and effect.

121. A BIRTH-DAY TRIBUTE. Int. by Richard Sickelmore. Acted at the Brighton Theatre, Aug. 12, 1805 [the Prince's birth-day]. This was a mere nocturnal plaything for the balnean misses and masters at Brighton, of which candour and criticism would say in unison, "Sufficient to the day is "the evil thereof." N.P.

122. THE BIRTH OF HERCULES. Masque, by William Shirley, set to music by Dr. Arne, and intended for representation at Covent Garden. 4to. 1765. This masque was written in honour of the Prince of Wales's birth, and rehearsed in 1763, but afterwards laid aside on account of the disturbances in the theatre about admission at half price.

123. THE BIRTH OF MERLIN; or, *The Child has lost a Father.* Tragi-Com. by William Rowley. The scene lies in Britain, and the story is taken from Geoffrey of Monmouth. Shakspeare, as the title-page informs us, assisted in this play, which is not very probable from the poorness of the composition. It was frequently acted with great applause, and was published in 4to. 1662.

124. THE BIRTH-NIGHT; or, *Modern French Reformation.* Com. Op. in three acts. 12mo. 1796.

125. THE BITER. C. by Nich. Rowe. 4to. 1705. Acted at Lincoln's Inn Fields. This was the only attempt of our author in the comic way, and met with no success. Yet it is not without some share of merit, and was meant to expose the Biters, a sort of character at that period of time, not much unlike the Hoaxers of this age. Dr. Johnson observes, that though this piece was unfavourably treated by the audience, the author himself was delighted with it; for he is said to have sat in the house, laughing with great vehemence, whenever he had in his own opinion produced a jest. But finding that he and the public had no sympathy of mirth, he tried at lighter scenes no more. The circumstance of Rowe's laughing in the midst of a groaning audience reminds us of an anecdote connected with the history of the French stage. The author of a piece that was highly disapproved, had bestowed orders very liberally among his friends to support his ricketty production. Seeing, however, that it was impossible to allow any share of commendation to the piece, they by degrees all deserted him, except one; who, faithful to his promise, and yet open to conviction, was reduced, at last, to applaud and hiss at the same time. "Is it possible," said a spectator, "that you can approve "and disapprove at the same "time?"—"No, no," said he, "that is not the case; I know "this play is the most execrable "thing that ever was performed; "but I came in with an order, "and have a great regard for the "author; and so, that I may "neither wrong him nor my own "judgment, I have *abused* the "piece out of justice to *myself* till "I am hoarse, and *clapped* it to "oblige *him* till my hands are sore."

126. THE BLACKAMOOR WASH'D WHITE. Com. Op. by Henry Bate. Acted at Drury Lane, 1776. The songs only printed. This piece was highly disapproved of the first night. The author, however, having promised (says Mr. Oulton) that every thing objectionable should be expunged, it

was repeated. The opposition that it met with on the second night was pretended to have proceeded from a factious spleen, occasioned by a personal dislike to the author. On the third night, the theatre was turned into a bear-garden; and the leading part of the audience were ranged on either side, marshalled, and arrayed as so many well-instructed boxers: accordingly, when the curtain was drawn up, the signal of battle was given by hissing, clapping, crying Off! off! and On! on! The combatants at length engaged with equal confidence of success (the field of battle being mostly behind the scenes); and the *cons* were drubbed most heartily by the *pros* into an entire and hearty approbation of the piece. Apollo at last brought over Mars to his side; and the late victorious boxers were beaten out of the field on the fourth night of representation, when the poor *Blackamoor* (who, notwithstanding the four attempts to be *washed white*, remained as *black* as ever) was ultimately condemned. Mr. Garrick appeared twice, and Mr. King once, before the audience could be pacified by an assurance of the piece being withdrawn.

127. BLACK BATMAN OF THE NORTH. A Play. Acted by the Lord Admiral's Servants, 1598, and ascribed to Henry Chettle. The same year was acted a second part of the same piece; in which Chettle was assisted by Robert Wilson.

128. BLACK BEARD; or, *The Captive Princess*. B. P. by J. C. Cross. Acted at the Royal Circus, and published in *Circusiana*. 12mo. 1809.

129. THE BLACK DOG OF NEWGATE. Play, by Richard Hathwaye, assisted by John Day and W. Smith. Acted 1602. A second part of this piece was produced the same year, in which Hathwaye, Day, and Smith, were assisted by a fourth author, who is unknown. Not printed.

130. BLACK JONNE. A play with this title is mentioned by Henslowe as belonging to the stock of the Rose Theatre.

131. THE BLACK MAN. An Interlude, attributed to Cox the comedian, and printed in the second part of *Sport upon Sport*, 1659; also in 4to.

132. THE BLACK PRINCE. Trag. by Roger, Earl of Orrery. Acted at the Duke of York's Theatre. Fol. 1669 and 1672; 8vo. 1739. The story is taken from the English historians. Though called a tragedy, this tedious play terminates happily.

133. THE BLACKSMITH OF ANTWERP. Farce, by John O'Keefe. 8vo. 1798. It was acted at Covent Garden in 1785, but without success.

134. THE BLACK WEDDING. A play with this title was entered on the books of the Stationers' Company, Nov. 29, 1653, but does not appear to have been printed.

135. THE BLADE BONE. Int. Acted at the Haymarket, Aug. 20, 1788; but never repeated, nor printed.

136. THE BLAZING COMET; *The Mad Lovers*; or, *The Beauties of the Poets*. A Play, by Samuel Johnson, author of *Hurlothrumbo*. Acted at the Haymarket. 8vo. 1732. This is, like his other writings, a farrago of madness, absurdity, and bombast, intermingled with some strokes of genius and imagination. A curious frontispiece is prefixed.

137. THE BLAZING WORLD. Com. by the Dutchess of Newcastle. Fol. 1668. There are no more than two acts of this play, the author having never finished it; but it is printed with her other works.

138. The BLESSINGS OF P*** AND A SCOTCH EXCISE; or, *The Humbug Resignation*. Farce, as it was lately performed (says the title-page) at the New Theatre in S— A—y Street, by His M— company of comedians. 8vo. 1763. Despicable abuse of Lord Bute.

139. THE BLIND BARGAIN; or, *Hear it out*. Com. by Frederick Reynolds. Acted at Covent Garden with great success. 8vo. 1805.

140. THE BLIND BEGGAR OF ALEXANDRIA. Com. *most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure*, by George Chapman. It was published in 4to. 1598, was the author's first play, and is neither divided into acts nor scenes; but had been "sundry "times publicly acted in London, "by the Lord High Admiral's "servants."

141. THE BLIND BEGGAR OF BETHNAL GREEN, *with the merry Humour of Tom Strowd, the Norfolk Yeoman*. Com. by John Day. Divers times publicly acted (1600) by the Prince's servants. 4to. 1659. For the plot, as far as it concerns history, consult the writers on the reign of Henry VI. Chettle assisted in this play.

142. THE BLIND BEGGAR OF BETHNAL GREEN. A Ballad F. by Robert Dodsley. 8vo. 1741. This is on the same story with the foregoing. It was acted at Drury Lane, but without much success, in 1739, and is to be found in a collection of the author's works, published under the modest title of *Trifles*, 8vo. 1748.

143. THE BLIND BOY. M. D. [by W. B. Hewetson]. Acted at Covent Garden with great success. This is a very interesting performance, and bears marks of a foreign extraction. 8vo. 1808.

144. THE BLIND EAT MANY A FLY. A Play, by Thomas Heywood. Acted 1602. Not in print.

145. THE BLIND GIRL; or, *A Receipt for Beauty*. Com. Opera, by Thomas Morton. Acted, with considerable success, at Covent Garden. Songs only printed. 8vo. 1801. Scene, Lima, in South America. It abounds in whimsical incident and sprightly equivoque, and is not deficient in laudable sentiments.

146. THE BLIND LADY. Com. by Sir Robert Howard. 8vo. 1660. The scene lies in Poland, and the plot is taken from Heylin's *Cosmography*, lib. ii. This play is printed with divers other poems of the same author, in a volume; which afterwards had a new title-page printed, with the date of 1696.

147. THE BLIND WOMAN OF SPA. Com. translated from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

148. THE BLOCKHEADS; or, *The Fortunate Contractor*. Op. as it is performed at New York. 8vo. 1783.

149. THE BLOODY BANQUET. Trag. printed in 4to. 1620, and 4to. 1639, with the letters T. D. but is, in some of the old Catalogues, ascribed to Tho. Barker. It was however probably written by Robert Davenport, being enumerated with some other of his pieces in a list of plays that formerly belonged to the Cockpit theatre. The letters T. D. were perhaps printed by mistake in the title-page instead of R. D. See

Mr. Malone's Supplement to Shakspeare, vol. i. p. 392.

150. THE BLOODY BROTHER. See ROLLO DUKE OF NORMANDY.

151. THE BLOODY DUKE; or, *The Adventures for a Crown.* Tragi-Com. Acted at the court of Alba Regalis, by several persons of great quality. 4to. 1690. This is a political piece, exposing the Popish plot, &c. and is written by the author of *The Abdicated Prince*, of which see in its place. The real characters may be easily discovered.

152. A BLOODY PLOT DISCOVERED. Trag. 8vo. 1780; ascribed to a Mr. Ball: probably the author of *The Beautiful Armenia.*

153. BLUE BEARD; or, *The Flight of Harlequin.* Pant. Acted at Covent Garden, 1791.

154. BLUE BEARD; or, *Female Curiosity.* M. E. by George Colman, jun. Acted at Drury Lane with extraordinary success. 8vo. 1798. It is partly founded on a French piece of the same name *(Barbe-Bleu).* This celebrated personage, who has, during our childhood, so frequently alarmed us in a dark night, is here exhibited with great splendour, and in a very terrific light.

Mr. Colman has made him a bashaw of three tails: presuming, we may suppose, that the murderer of seven wives must have been a very Turk indeed. The original Blue Beard, however, was no other than Gilles, Marquis de Laval, a marshal of France, a general of great intrepidity, who distinguished himself greatly in the reigns of Charles VI. and VII. by his courage, especially against the English, when they invaded France. The services that he rendered his country might have immortalized his name, had he not for ever blotted his glory by the most terrible murders, impieties, and debaucheries. His revenues were princely; but his prodigalities might have made an emperor a bankrupt. Wherever he went, he had in his suite a seraglio, a company of actors, a band of musicians, a society of sorcerers, a great number of cooks, packs of dogs of various kinds, and above 200 led horses. Mezeray (who gives a very satisfactory account of him) says, that he encouraged and maintained sorcerers to discover hidden treasures, and corrupted young persons of both sexes, that he might attach them to him; and afterwards killed them for the sake of their blood, which was necessary to form his charms and incantations. Such horrid excesses are credible, when we recollect the age of ignorance and barbarity in which they were practised. He was at length (for some state crime against the Duke of Brittany) sentenced to be burnt alive in a field at Nantes in 1440; but the duke, who witnessed the execution, so far mitigated the sentence, that he was first strangled, then burnt, and his ashes interred. He confessed before his death, "that all "his excesses were derived from "his wretched education;" though descended from one of the most illustrious families in the kingdom.

155. BLUE DEVILS. Farce, of one act, taken from the French of Mons. Patrat (said to be by Mr. Colman, jun.). Acted at Covent Garden, 1798, for the benefit of Mr. Fawcett; and since occasionally performed as a Prelude, at the Haymarket theatre. It is an amusing trifle. 8vo. 1808.

156. THE BLUNDERER. Com. translated from Moliere. Printed

in Foote's *Comic Theatre*, vol. iv. 12mo. 1762.

157. BLURT, MASTER CONSTABLE; or, *The Spaniard's Night Walk*. Com. by Thomas Middleton. Acted by the children of Paul's. 4to. 1602.

158. BOADICEA, QUEEN OF BRITAIN. Trag. by Charles Hopkins. Acted at Lincoln's Inn Fields. Inscribed to Mr. Congreve. 4to. 1697. The story of this queen (who is the same with *Bonduca*) is to be found in Tacitus, and in the English historians, and is very well conducted in the play before us, more especially the discovery of Camilla's rape, in the first scene of the fourth act. By the dedication to *Friendship Improved*, we find that *Boadicea* was well received.

159. BOADICEA. Trag. by Richard Glover. Acted at Drury Lane. 8vo. 1753. This gentleman's poem of *Leonidas*, and his known great abilities, occasioned the most sanguine expectations to be formed with respect to this play, which had been many years written before it was brought on the stage. It did not, however, perfectly answer those expectations; there being rather a deficiency both as to incident and characters; yet the language is very poetical, and the descriptions are beautiful. In a word, it seems much better adapted to give pleasure in the closet than the theatre. It will so seldom happen, in the course of these volumes, that we shall be able to give the sentiments of a critic in lawn sleeves on any dramatic performance, that we cannot resist the opportunity of exhibiting Archbishop Herring's opinion of this play—"To the "most material objections the au- "thor would say (as Shakspeare "must in some instances), that "he did not make the story, but "told it as he found it. The first "page of the play shocked me, "and the sudden and heated an- "swer of the queen to the Ro- "man ambassador's gentle address, "is arrant madness; it is, indeed, "unnatural. It is another objec- "tion, in my opinion, that Boa- "dicea is really not the object of "crime and punishment, so much "as of pity; and, notwithstanding "the strong paintings of her sa- "vageness, I cannot help wishing "she had got the better. She "had been most unjustly and out- "rageously injured by those uni- "versal tyrants, who ought never "to be mentioned without horror. "However, I admire the play in "many passages, and think the "two last acts admirable. In the "fifth, particularly, I hardly ever "found myself so strongly touch- "ed." It was acted nine or ten nights with applause.

160. THE BOARDING SCHOOL; or, *The Sham Captain*. Opera, by C. Coffey. Acted at Drury Lane. 8vo. 1733. This is taken from a play of Durfey's, entitled *Love for Money*; which being in itself but a very poor original, it is scarcely to be expected that this cold second-hand service of it should be very palatable, and it consequently met with no success.

161. THE BOARDING-SCHOOL MISS. Com. ascribed to Dr. Paul Joddrell. 8vo. 1787. Never acted.

162. THE BOARD OF CONVIVIALITY; or, *Fun and Harmony*. Int. Acted for Mr. Munden's benefit at Covent Garden, May 13, 1806. This was little more than a selection of favourite songs, catches, and glees, connected by dialogue. Not printed.

163. THE BOAST OF BILLINGS-

GATE. Play, by Richard Hathwaye, assisted by John Day. Acted 1602. Not printed.

164. THE BOLD BEAUCHAMPS. An ancient play, probably not now extant, but mentioned in *The Knight of the Burning Pestle*, 1613. See also Dodsley's *Collection of Old Plays*, edit. 1780, vol. x. p. 172.

165. A BOLD STROKE FOR A HUSBAND. Com. by Mrs. Cowley. Acted at Covent Garden, Feb. 1783, and well received. Printed in 8vo. 1783, 1784. The dialogue is lively and sensible; there is mystery enough in the plot, without perplexing the attention; and the situations are very well managed.

166. A BOLD STROKE FOR A WIFE. Com. by Mrs. Centlivre. Acted at Lincoln's Inn Fields. 8vo. 1718. In this play she was assisted by Mr. Mottley, who wrote a scene or two entirely. It met with very good success; and indeed, notwithstanding the absurdity and impossibility of the plot, and the poorness of the language, there is so much business and variety in it to keep up the attention of an audience, that it is still frequently acted and seen with pleasure.

167. THE BONDMAN. An ancient story, by P. Massinger. Acted at the Cockpit, Drury Lane. 4to. 1624; 4to. 1638. This is a very excellent tragedy. The scene lies at Syracuse. The plot, of the slaves being seduced to rebellion by Pisander, and reduced by Timoleon, and their flight at the sight of the whips, is borrowed from the story of the Scythian slaves' rebellion against their masters, in Justin, lib. i. cap. 5.

168. THE BONDMAN; or, *Love and Liberty*. Trag. Com. Acted at Drury Lane. 8vo. 1719. This is only a revival, by Betterton, with alterations, of the foregoing play.

169. THE BONDMAN. Tragi-Com. altered from Massinger, by Richard Cumberland. Acted at Covent Garden, 1779. Not printed. This alteration was very coldly received, being acted only about six nights.

170. IL BONDOCANI; or, *The Caliph Robber*. Com. Op. by T. Dibdin. 8vo. 1801. *Il Bondocani* was a name assumed by the Caliph Haroun Al Raschid when he took his rambles in disguise. From this circumstance arise several ludicrous mistakes and whimsical situations, which compose a pleasant operatic afterpiece. It was acted at Covent Garden with great success.

171. THE BOND WOMAN. This play was entered on the books of the Stationers' Company, Sept. 23, 1653, but does not appear to have been printed.

172. BONDS WITHOUT JUDGMENT; or, *The Loves of Bengal*. Farce [by Edward Topham]. Acted four nights at Covent Garden, May 1787. Not printed.

173. BONDUCA. Trag. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This play is upon the story of a queen of Britain, who is indifferently styled by the historians Boadicea, and Bonduca. It is esteemed a very good play.

174. BONDUCA; or, *The British Heroine*. Trag. Acted at the Theatre Royal. 4to. 1696. This was published by George Powell, who says it was given him by a friend, and that it was revised and studied in one fortnight. It is a mere alteration from the foregoing play.

175. BONDUCA. Trag. altered from Beaumont and Fletcher, by

George Colman. Acted at the Haymarket. 8vo. 1778. A judicious alteration from Beaumont and Fletcher's piece with the same title.—The style of this play often rises to the most picturesque sublimity: the following lines are added as examples of it.

See act ii. sc. 1.

Go on in full assurance! draw your swords
As daring and as confident as justice!
The Gods of Rome fight for ye; loud Fame calls ye,
Pitch'd on the topless Apennine, where the snow dwells,
And blows to all the under-world, all nations,
The seas and unfrequented deserts; wakens
The ruin'd monuments; and there, where nothing
But eternal death and sleep is, informs again
The dead bones with your virtues. Fight and conquer.
Up to your troops, and let your drums beat thunder;
March sudden, like a tempest, &c.

Again:

See that huge battle, moving from the mountains!
Their gilt coats shine like dragons' scales, their march
Like a rough tumbling storm: say they fail, look,
Look where the armed carts stand; a new army!
Look how they hang like falling rocks! As murdering
Death rides in triumph, Curius, fell Destruction
Lashes his fiery horse, and round about him
His many thousand ways to let out souls.
Let us to where they charge, and where the mountains
Melt under their hot wheels, and from their ax'-trees
Huge claps of thunder plough the ground before 'em!

We must do Mr. Colman the justice to suppose, that he would have retained more of his authors, but that he was constrained to cut them down to the ability of his performers.

176. Bonduca. With considerable alterations, additions, &c. as it is now performed at the Theatre Royal, Covent Garden. 8vo. 1808.

177. Bonifacio and Bridgetina; or, *The Knight of the Hermitage*; or, *The Windmill Turret*; or, *The Spectre of the North-east Gallery*. With a Prelude. Performed at the Theatre Royal, Covent Garden. Altered from the French of M. Martainville, and adapted to the English stage, by T. Dibdin. 8vo. 1808. This mock performance seems to have been intended to cure the rage for melo-dramas; but it did not possess the wit and satire necessary for so salutary a work. Unless very well executed, these are dangerous experiments. On the stage the piece ran several nights, but was never popular.

178. The Bonny Lass of Leith; or, *The Humours of Dugald M'Bickar*. Mus. Int. by a Gentleman of Edinburgh. Performed for a benefit at Edinburgh, 1793.

179. Bonos Nochios. An Interlude. Entered in the books of the Stationers' Company, by Jeffery Charlton, Jan. 27, 1608; but, we believe, not printed.

180. Bon Ton; or, *High Life above Stairs*. Farce, by David Garrick. Acted at Drury Lane. 8vo. 1775. This was first represented for the benefit of Mr. King. A more lively, pleasant, or agreeable petite piece is hardly to be pointed out on the English stage. The characters are well drawn, the satire is properly pointed against vice and dissipation, and the moral such as must be approved.

181. THE BOOKSELLER. Com. translated from *The Theatre of Education* of the Countess de Genlis. 8vo. 1781. 12mo. 1787.

182. BOTHERATION; or, *A Ten Years' Blunder*. Farce, by Walley Chamberlain Oulton. Acted at Covent Garden. 8vo. 1798. The blunder arises from the mistake of an adventurer, in reading a matrimonial advertisement in a newspaper of ten years old, for one of the present day. It afforded good scope for the humour of Mr. Johnstone in an Irish character, and was well received.

183. UPON BOTH MARRIAGES OF THE KING. Play, by John Bale, Bishop of Ossory. N. P.

184. The merry-conceited Humours of BOTTOM THE WEAVER. 4to. N. D. An interlude taken from *The Midsummer Night's Dream*, printed with other pieces ascribed to Robert Cox, comedian.

185. BOURBON. A play of this name was acted at the Rose Theatre, Nov. 2, 1597. N. P.

186. THE BOW-STREET OPERA, in three acts. 8vo. 1773. Abuse of Sir John Fielding and Mr. Wilkes.

187. THE BOX-LOBBY CHALLENGE. Com. by Richard Cumberland. Acted at the Haymarket. 8vo. No date. [1794.] There is in this piece a barrenness of incident; and as to the circumstance of the box-lobby challenge, it might, without any injury to the plan, be omitted. The dialogue, however, is neat, animated, and pregnant with humour and well-managed equivoque; the satire is well-directed, and the moral pure. This piece was well received; but not afterwards revived.

188. THE BOX-LOBBY LOUNGERS. Prelude, by Charles Stuart. Acted at Drury Lane for a benefit, 1787. Not printed.

189. THE BRAGGARD CAPTAIN. Com. translated from Plautus by Bonnell Thornton. 8vo. 1767. "This play abounds with most "lively incidents," says Mr. Thornton, that "naturally carry on "the main design; which is, the "recovery of Philocomasium, and "the mortification of the vain-"glorious, self-conceited Captain. "It concludes with a most admi-"rable moral, and is in that par-"ticular far superior to the Eu-"nuch of Terence, who is neither "punished nor reformed."

190. THE BRAGGADOCHIO. See STROLLER'S PACKET.

191. THE BRAGGADOCIO; or, *Bawd Turn'd Puritan*. Com. written by a person of quality. 4to. 1691. Scene London. This is not an unentertaining play; and the part of Flush, who, through discontent, rails against his university, is supposed to have been drawn from some living character of the time. There is both instruction and good satire in the piece.

192. BRAGANZA. Trag. by Robert Jephson. Acted at Drury Lane. 8vo. 1775. A very successful tragedy on its original appearance, but one that has fallen into neglect since the first season. The general plot of it too nearly resembles some parts of *Venice Preserv'd*.

193. BRANDYMER. A play with this title was acted at the Rose Theatre, April 6, 1591. N. P.

194. THE BRAVE IRISHMAN. See CAPTAIN O'BLUNDER.

195. BRAVO TURN'D BULLY; or, *The Depredators*. A Dram. Ent. founded on some then late transactions in America. 8vo. 1740.

)6. THE BRAZEN AGE. A ory, by Thomas Heywood, to. 1613. The first act con- the death of the centaur Nes- the second, the tragedy of ager; the third, the tragedy ison and Medea; the fourth, an's Net; the fifth, the La- s and Death of Hercules; all of them stories taken Ovid's *Metamorphoses*, lib. iv. iii. and ix.

7. BRAZEN MASK; or, *Al- and Rosabella.* Bal. Pant. ited by John Fawcett. The y by T. Dibdin. Acted at nt Garden. 8vo. 1802. The lies in Poland; and the hero azen Mask, the leader of a of robbers. He had com- d various outrages, and par- rly upon Alberto, a wealthy er, whom he at length gets his power. Great rewards ffered for his apprehension; particular zeal is shown by Sigismund, Alberto's feudal After many adventures, it out that Sigismund and Bra- Mask are the same person; hat an illicit love for the wife lberto was the grand reason persecution which the farmer rwent. There is a degree of ery about Brazen Mask, which the attention awake to the ping of the curtain. He seems a supernatural being, who nter any apartment, the most y secured, and who can be- invisible at pleasure. The was admirably sustained by Henry Johnston; and the had great success.

8. A BREEZE IN THE BALTIC; *he Danes in the Dumps.* This petite piece, in one act, writ- honour of Sir Hyde Parker's Lord Nelson's victory over the s, by a gentleman of Edin- burgh, and was performed at Edinburgh, 1801.

199. BRENNORALT; or, *The Discontented Colonel.* Trag. by Sir John Suckling. Acted at the private house, Black Fryars. This piece appears to have been written about the time of the Scotch rebellion in 1639; as is proved by the continual satire on rebels, under the name of Lithuanians. It was first printed among his works in 8vo. 1646.

200. BRIBERY ON BOTH SIDES. Farce, acted at Covent Garden one night, May 4, 1784. N. P.

201. BRIDALS. Com. by the Duchess of Newcastle. Published among her works, fol. 1668.

202. THE BRIDE. Com. by Thomas Nabbes. 4to. 1640. Acted in the year 1638, at Drury Lane.

203. THE BRILLIANTS. Int. Acted at Covent Garden, 1799. Not printed.

204. THE BRISTOL TRAGEDY. By John Day. Acted by the Lord Admiral's Servants, 1602. N. P.

205. BRITAIN'S BRAVE TARS; or, *All for St. Paul's.* Occasional Ent. Acted at Drury Lane, 1797.

206. BRITAIN'S DEFENDERS. Ballet. 1797.

207. BRITAIN'S GLORY; or, *A Trip to Portsmouth.* Mus. Ent. Acted at the Haymarket. By — Benson. 8vo. 1794. This was a slight piece, but rather favourably received.

208. BRITAIN'S HAPPINESS. A musical Interlude, by P. Motteux. Performed at both the theatres. 4to. 1704. The scene, a prospect of Dover castle and the sea. This interlude had long before been intended only for an introduction to an opera, which, if ever finished, was to have been called *The Loves of Europe*, every act showing the

for the audiences of *Harlequin Doctor Faustus* and *The Necromancer.*

229. THE BRITON. Trag. by Ambrose Philips. Acted with considerable success at the Theatre Royal in Drury Lane. 8vo. 1722. Whatever was the reception of this tragedy, says Dr. Johnson, it is now neglected; though one of the scenes, between Vanoc the British prince and Valens the Roman general, is confessed to be written with great dramatic skill, animated by a spirit truly poetical. It was acted only eight nights; the last of which was for the author's benefit.

230. BRITONS STRIKE HOME; or, *The Sailors' Rehearsal.* A Ballad Farce, by Edward Philips, performed, but without success, at Drury Lane. 8vo. 1739.

231. BRITONS TO ARMS; or, *The Consul in England.* Musical Drama, by Archibald Maclaren. 12mo. 1803.

232. THE BROKEN GOLD. Bal. Op. by Charles Dibdin. Acted, without success, at Covent Garden, Feb. 8, 1806. In this piece there was neither incident to surprise, nor plot to excite interest. A naval officer and his mistress break gold at their parting, as a pledge of their constancy; and, in his absence, a frivolous coxcomb in vain attempts to win the lady's affections. This comprehends the whole story. The disapprobation commenced early, and increased with the progress of the piece until the conclusion. With a becoming deference to the public opinion, the author withdrew it.

233. THE BROKEN HEART. Trag. by Mr. John Ford. Acted at Black Friars. 4to. 1633.

234 THE BROKEN STOCKJOBBERS; or, *Work for the Bailiffs.* A Farce, as lately acted in Exchange Alley. 8vo. 1720.

235. THE BROKER BEWITCH'D. Comic F. of two acts. 8vo. N. D.

236. THE BROTHERS. Com. by J. Shirley. Acted at Black Fryars. 8vo. 1652. Scene lies in Madrid.

237. THE BROTHERS. Trag. by Dr. Young. Acted at Drury Lane. 8vo. 1753. The scene of this play lies in Macedon, and the plot is from the history of Macedonia in the reign of the last Philip. The two characters of Demetrius and Perseus are admirably drawn; and their contest before their father, in the third act, is perhaps the finest piece of oratory in the English language. But there is one particular circumstance relating to this play, which does as much honour to the heart, as the play itself does to the abilities of the author; which is his having not only given up the entire profits of three benefits arising from it, but also even made up the amount of them to the sum of 1000*l.* and generously bestowed it to the noblest of all purposes; viz. the propagation of the Gospel in foreign parts.

The original compiler of this work might have added, that the speeches of the contending brothers are in great measure translations from Livy, and that the play itself was but coldly received, being undramatical in its conduct, and imperfect in its catastrophe. This latter defect indeed is acknowledged in the Doctor's own epilogue, which was never used, the place of it being supplied by a sample of Scottish humour, in which Mr. Mallet expresses himself of our author and his charity in the following very delicate terms:

" A scheme forsooth to benefit the nation,
" Some queer odd whim of pious *propagation!*
" Lord! talk so, *here*—the man must be a widgeon:
" *Drury* may *propagate*—but not religion."

This pleasantry might have set the whole clan of the Mac Gregors on a roar, but excited contempt only in an English audience; their ears till then having escaped the insult of such vile ribaldry. Dr. Young was much offended by it, nor would suffer it to be printed at the end of his piece. He was scarcely less angry with Mr. Garrick, at whose instigation it was written, as well as delivered to Mrs. Clive, who spoke it in her broadest manner.

This play was written, and put in rehearsal, nearly thirty years before the time when it actually appeared on the stage.

A writer in the *Gent. Mag.* xxvi. 433, says, that this is " almost " a literal translation from a French " play called *Persée et Demetrius*;" and quotes some passages of each, which go strongly to corroborate his assertion.

238. THE BROTHERS. A Comedy, by Richard Cumberland. Acted at Covent Garden. 8vo. 1769. This play (a promising forerunner of the West Indian) was received with no inconsiderable applause.

239. THE BROTHERS. Com. in MS. This was sold as part of the library of the late Mr. Murphy.

240. BRUNHOWELE. A play of this name is mentioned by Henslowe, as a part of the stock of the Rose theatre

241. BRUTUS OF ALBA; or, *The Enchanted Lovers.* Trag. by Nahum Tate. Acted at the Duke's Theatre. 4to. 1678. The plan of this play is taken from the fourth book of Virgil's *Æneid.*

242. BRUTUS OF ALBA; or, *Augusta's Triumph.* An Opera. Acted at the Theatre in Dorset Gardens. 4to. 1697. The scene of this piece lies mostly on the Thames, and the plot is taken entirely from the last-mentioned play, and some of the old dramatic writers. It was published by George Powell and John Verbruggen.

243. BRUTUS. Trag. translated from Voltaire. Printed in Dr. Franklin's edition of that author's works, 12mo.

244. THE BUBBLES; or, *The Matrimonial Office.* Com. in three acts, by Joseph Moser. Printed in *The European Magazine,* vol. liii. 1808. Never acted.

245. BUCKRAM IN ARMOUR. See THE DISAPPOINTED GALLANT.

246. BUCKINGHAM. A Play. Acted at the Rose Theatre, by the Earl of Sussex's Servants, Dec. 30, 1593. Not printed.

247. THE BUCK IS A THIEF. Acted at Whitehall by the King's Company, 1623. Not printed.

248. THE BUCKS' LODGE. Int. Performed at Drury Lane, for Mr. Robert Palmer's benefit, 1790. N. P.

249. A BUDGET OF BLUNDERS. Farce. Acted, with some success, at Covent Garden, Feb. 1810. Not printed. The incidents that arose in this farce were of a laughable description; of their probability we shall say nothing: it is the province of farce, in dramatic writing, to exhibit such objects as present themselves to the painter, in caricature. The merely possible outline of nature is only had in view, and sometimes not even that. We have been told,

that this piece was the production of a commercial gentleman in the city, who is also the author of *Is he a Prince?* and *The Portrait of Cervantes.*

250. THE BUGBEARS. Com. by John Geffrey. This ancient play was in MS. in the library of the late Marquis of Lansdowne, and appeared to be a free translation from some Italian drama.

251. THE BULSE. Dram. Piece, of one act. 8vo. 1787. This is one of the anonymous collection ascribed to Dr. Joddrell. Never acted.

252. THE BUMBRUSHER. Farce, intended to be translated into Latin, and performed before the Masters and Fellows of Colleges of the University of Cambridge. 8vo. 1786. This piece has the appearance of a personal attack on some schoolmaster, whose acquaintance with mathematics, and ignorance of real life, expose him to ridicule in his courtship of a lady for his wife. Dr. Rhombus is probably a real character. This piece is not without humour, though rather too highly seasoned with double entendre.

253. A BUNDLE OF PROLOGUES. Prel. [Supposed by D. Garrick.] Performed at Drury Lane, for the benefit of the Theatrical Fund, April 28, 1777. It was a trifle hastily produced to answer a benevolent purpose, and, as such, was not thought a subject for critical severity.

254. BUONAPARTE; or, *The Freebooter.* Drama, in three acts, by John Scott Ripon. 8vo. 1803. This piece, which does not appear to have been designed for the stage, exhibits more signs of good intention than of ability. The name of Ripon we believe to be fictitious, and that the author's real name was Byerley.

255. THE BURNING OF JOHN HUSS. Trag. by Ralph Radcliff. Not printed.

256. THE BURNING OF SODOM. Trag. by Ralph Radcliff. Not printed.

257. BURY FAIR. Com. by Thomas Shadwell. 4to. 1689. The characters of Old Wit and Sir Humphry Noddle, in this play, are apparently borrowed from Justice Spoilwit and Sir John Noddy, in the Duke of Newcastle's *Triumphant Widow*; and that of La Roche, from the *Precieuses Ridicules* of Moliere. In the dedication to the Earl of Dorset, the author says that this play "was "written during eight months "painful sickness; wherein all the "several days, in which I was able "to write any part of a scene, "amounted not to one month, "except some few which were "employed in indispensable busi-"ness."

258. BUSIRIS, *King of Egypt.* Trag. by Dr. Edward Young. 8vo. 1719. It appeared with success on the stage at Drury Lane; but is written in a glaring ambitious style, like that which we probably should have met with in the dramas of Statius, had any of them escaped the wreck of Roman literature. The haughty message sent by Busiris to the Persian ambassador is copied from that returned by the Æthiopian prince to Cambyses in the third book of Herodotus. The plot of this play we believe to be of the author's contrivance. The dialogue contains many striking beauties of sentiment and description, but is wanting in that power which not only plays with imagination, but seizes on the heart. Dr. Johnson somewhere observes, "that of Congreve's four "comedies, two are concluded by

"a marriage in a mask." With equal justice we may add, that the three tragedies of Dr. Young are concluded by suicides in three pairs, Memnon and Mandane, Alonzo and Leonora, Demetrius and the Thracian princess. That our poet, who never wanted words, was poor in other dramatic stores, is evident from this cloying repetition of the most hacknied incident that occurs in modern tragedy. "The dagger and the "bowl," says Dryden, "are al- "ways at hand to butcher a hero, "when a poet wants the brains to "save him."

259. Bussy d'Ambois. Trag. by G. Chapman. 4to. 1607; 4to. 1608; 4to. 1616; 4to. 1641; 4to. 1657. This play was often presented at Paul's, in the reign of James I. and after the Restoration was revived with success at the Theatre Royal. The plot of it is taken from the French historians in the reign of Henry III. of France. Mr. Dryden has spoken of this play in terms of uncommon severity: "I have sometimes "wondered," he says, "in the "reading, what was become of "those glaring colours which "amazed me in *Bussy d'Ambois* "upon the theatre; but when I "had taken up what I supposed a "fallen star, I found I had been "cozened with a jelly: nothing "but a cold dull mass, which "glittered no longer than it "was shooting a dwarfish thought "dressed up in gigantic words, "repetition in abundance, loose- "ness of expression, and gross "hyperboles; the sense of one "line expanded prodigiously into "ten: and, to sum up all, un- "correct English, and a hideous "mingle of false poetry and true "nonsense; or, at best, a scant- "ling of wit, which lay gasp- "ing for life, and groaning be- "neath a heap of rubbish. A "famous modern poet used to "sacrifice every year a Statius to "Virgil's manes; and I have in- "dignation enough to burn a "*D'Ambois* annually to the me- "mory of Jonson."

260. Bussy d'Ambois; or, *The Husband's Revenge*. Trag. by T. Durfey. Acted at the Theatre Royal. 4to. 1691. This is no more than a revival of Chapman's play, with some improvement on the character of Tamyra For the intrigue of Bussy and Tamyra see Rosset's *Histoires Tragiques*, Hist. xvii. p. 363, under the feigned names of Lysis and Silvie. The scene lies at Paris.

261. The Busy Body. Com. by Mrs. Centlivre. Acted at the Theatre Royal in Drury Lane. 4to. 1709. This comedy, when first offered to the players, was received very coolly; and it was with great difficulty that the author could prevail upon them to think of acting it, which was not till very late in the season. At the rehearsal of it, Mr. Wilks had so mean an opinion of his part [Sir George Airy], that one morning in a passion he threw it off the stage into the pit, and swore that nobody would sit to hear such stuff. The poor frighted poetess begged him with tears to take it up again, which he did mutteringly; and about the latter end of April the play was acted for the first time. There had been scarcely any thing mentioned of it in the town before it came out; but those who had heard of it, were told it was a silly thing written by a woman; that the players had no opinion of it, &c.; and on the first day there was a

very poor house, scarcely charges. Under these circumstances it cannot be supposed that the play appeared to much advantage; the audience only came there for want of another place to go to; but without any expectation of being much diverted. They were yawning at the beginning of it, but were agreeably surprised, more and more every act, till at last the house rung with as much applause as was possible to be given by so thin an audience. The next day there was a better house, and the third crowded for the benefit of the author, and so it continued till the thirteenth. The next year (a strong proof of this play having greatly pleased), upon the company's dividing, and one part of them going to the Haymarket, it was acted at both houses together for six nights running, in opposition to one another; Pack, who did it first, playing the part of Marplot at Drury Lane, and Dogget the same part in the Haymarket. To do justice to the author, it must be confessed, that although the language of it is very indifferent, and the plot mingled with some improbabilities, yet the amusing sprightliness of business, and the natural impertinence in the character of Marplot, make considerable amends for the abovementioned deficiencies, and render it even to this hour an entertaining performance. The dumb scene of Sir George with Miranda, and the history of the garden-gate, are both borrowed from Ben Jonson's comedy of *The Devil's an Ass.* This play was dedicated to Lord Somers. Sir Richard Steele, speaking of it, says, "The plot and the "incidents are laid with that sub-"tilty of spirit which is peculiar "to females of wit, and is very "seldom well performed by those "of the other sex, in whom craft "in love is an act of invention, "and not, as with women, the ef-"fect of nature and instinct."

262. THE BUSY BODY. Com. translated from *The Theatre of Education* of Madame de Genlis. 8vo. 1781; 12mo. 1787.

263. BUTHRED. Trag. Acted at Covent Garden. 8vo. 1778, 1779. *Buthred* (or, as it was called in Scotland, *Blue-thread*, and in Ireland *Butter-head)* is an anonymous tragedy, acted four nights to very patient audiences. Surely the reception of such pieces is more injurious to managers than all the abuse that disappointed authors could throw out against them. It is said to have been the work of Mr. Johnstone, who wrote *The Reverie, Chrysal*, and other pieces of merit. We relate this hearsay circumstance, but do not believe it.

264. BUXOM JOAN. Burletta, by Thomas Willet. Acted at the Haymarket. 4to. 1778. Taken from the song of "A Soldier and "a Sailor," in *Love for Love*; and, considered as a light summer vehicle for a number of pretty airs, has some merit.

C.

CAE

1. THE CABAL. As acted in George Street. 8vo. 1763. A despicable performance, occasioned by the apprehension of Mr. Wilkes.

2. CABAL AND LOVE. Trag. translated from the German of Schiller. 8vo. 1795. Never acted; but if the speeches were carefully curtailed, it might be well adapted for performance.

3. THE CABINET. Com. Op. by Thomas Dibdin. Acted at Covent Garden, 1802, with very great success. The music, by Reeve, Moorhead, Davy, Corri, and Braham, possessed irresistible attractions; and the piece still continues very popular. Printed, 8vo. 1805.

4. THE CADY OF BAGDAD. Com. Opera, of three acts, by Abraham Portal. Performed at Drury Lane, 1778. The songs only published. This piece had no success.

5. CÆLIA; or, *The Perjured Lover*. A play, by Charles Johnson. Acted at Drury Lane. 8vo. 1733. This play is on a domestic and familiar subject, has much pathos in it, and is very far from a bad piece; yet in the representation it met with no success. Epilogue by Henry Fielding.

6. CÆLINA; or, *A Tale of Mystery*. A Drama, in two acts, by John Wallace. 8vo. 1802. This is taken from a French play, called *Cælina; ou, L'Enfant du Mystère*.

7. CAERNARVON CASTLE; or, *The Birth of the Prince of Wales*. Musical Ent. by John Rose. Acted at the Haymarket, August 12, 1793. Printed 8vo. 1793. The fable is grounded on the old story of subjecting Wales to the sovereignty of England, by the death of Llewellyn, and giving it a Prince by the Queen's lying-in at the castle of Caernarvon. It is evidently a hasty composition, rather intended as a compliment to the Prince on his birth-day, than with any idea of constituting a finished drama. It was, however, received with approbation. Music by Attwood.

CÆS

8. KING CÆSAR; or, *The Negro Slaves*. G. S. by J. C. Cross. 8vo. 1801.

9. The Tragedy of CÆSAR AND POMPEY; or, *Cæsar's Revenge*. Acted by the students of Trinity College, in Oxford. 4to. 1607. Of this play there was another edition, apparently an earlier one, without a date, and with no mention of its having been acted by the students of Trinity College: of this edition a copy is in the possession of Mr. Kemble. There was also a very ancient play on this subject, entitled *The History of Cæsar and Pompey*, exhibited before 1580. See Gosson's *School of Abuse*.

10. CÆSAR AND POMPEY. A Roman Tragedy, declaring their wars, out of whose events is evicted this proposition, *only a just man is a free man*. By Geo. Chapman. 4to. 1607; 4to. 1631. Acted at the Black Friars. The plot of this play is taken from the Roman history. Scene Rome and Pharsalia. In the second edition, the title-page runs thus: "*The Warres*

" *of Pompey and Cæsar.* Out of " whose events," &c.

11. CÆSAR BORGIA, *Son to Pope Alexander VI.* Trag. by Nat. Lee. Acted at the Duke's Theatre. 4to. 1680. The scene lies in Rome, and the plot is built on the histories of Guicciardini and Marina, and Ricaut's *Lives of the Popes.* The play, like many others by this author, has great beauties, mingled with many strokes of rant, bombast, and absurdity, and therefore does not now stand in the list of acting dramas. It met, however, with good success at first. The following description of madness, in this play, is very accurate and striking:

To my charm'd ears no more of *woman* tell,
Name not a *woman*, and I shall be well:
Like a poor lunatic, that makes his moan,
And for a while beguiles his lookers-on;
He reasons well, his eyes their wildness lose,
He vows the keepers his wrong'd sense abuse:
But if you *hit the cause* that hurt his brain,
Then his teeth gnash, he foams, he shakes his chain,
His eyeballs roll, and he is mad again.

12. CÆSAR IN EGYPT. Trag. by C. Cibber. Acted at Drury Lane. 8vo. 1725. Colley Cibber's genius, however pleasing in comedy, is very far from being admired in a tragic cast of writing, nor is this play even considered as his tragic master-piece. The scene of it lies in Alexandria, and the plan is borrowed from the *Pompée* of P. Corneille; but how far it falls short of the merit of that celebrated author, we shall leave to the judgment of those who choose to be at the pains of comparing the two pieces.

13. THE CAFFRES; or, *Buried Alive.* Mus. Ent. of two acts, ascribed to Mr. Eyre. Acted at Covent Garden, June 2, 1802, for the benefit of Mr. Hill; but never repeated, nor printed. In truth, it was completely condemned, and scarcely heard through.

14. THE CAITIFF OF CORSICA; or, *The Universal Banditto.* Historical Drama, in five acts; exhibiting the characters, moral and political, of the principal personages throughout the French revolution; with their portraits, reduced from the original oil paintings, in the museum at Paris. 8vo. 1807. Abuse of Buonaparté. Never acted.

15. CAIUS GRACCHUS. Trag. by John Joshua, Earl of Carysfort. 8vo. 1810. Scene Rome.

16. *The History and Fall of* CAIUS MARIUS. Trag. by T. Otway. Acted at the Duke's Theatre. 4to. 1680; 1692. The scene of this play lies at Rome; and the characters of Marius, jun. and Lavinia, are taken, and that even in many places verbatim, from those of Romeo and Juliet. The plot into which the story of their love is thus interwoven, may be found in Plutarch's *Life of Caius Marius*, and in Lucan's *Pharsalia.* This play was acted much about the time of the Popish plot, the author having introduced the dissensions of Marius and Sylla, and applied them to the factions in the reign of Charles II.

17. THE CALDRON. Pant. Olio, performed at Drury Lane 1785. This was no more than a collection of incidents and surprises from old pantomimes, and had but indifferent success.

18. CALEB QUOTEM AND HIS WIFE; or, *Paint, Poetry, and Putty.* Opera, in three acts; to which is added, a postscript, including the scene always played

in *The Review, or Wags of Windsor*; but omitted in the edition lately published by G. Colman, Esq. with prefatory remarks, &c. Embellished with an engraving of Mr. Fawcett in the character of Caleb Quotem, as performed at the Haymarket. By Henry Lee, manager of the theatres, Taunton, Barnstaple, Wells, Dorchester, Bridgwater, &c. 8vo. 1809.

19. CALEDONIA; or, *The Pedlar turned Merchant.* Tragi-Com. 4to. 1700.

20. CALEDON'S TEARS; or, *Wallace.* Trag. by G. Nesbit. 12mo. 1733. This play was printed at Edinburgh, and is said in the title-page to be collected from chronicles and records.

21. CALIGULA, *Emperor of Rome.* Trag. by J. Crowne. Acted at the Theatre Royal. 4to. 1698. The scene lies in the imperial palace in Rome, and the plot is taken from Suetonius's Life of that prince.

22. CALISTA. Op. 8vo. 1731. Dedicated to the Dutchess of Queensberry. In the title-page it is said to be designed for one of the theatres; but this is not probable, as it appears to be built entirely on some scandalous reports of the times.

23. CALISTO; or, *The Chaste Nymph.* A Masque, by J. Crowne, 4to. 1675. This was written by command of King James II.'s Queen, when Dutchess of York; and was performed at court by persons of great quality. It has songs between the acts. The scene lies in Arcadia; the duration of it is an *artificial day*; and the plot is founded on Ovid's *Metamorphoses*, Lib. ii. Fab. 5, 6. It is dedicated to Lady Mary, afterwards Queen to William III. who, together with the Princess, afterwards Queen Anne, the Duke of Monmouth, &c. performed and danced in it. The dramatis personæ, and the illustrious names of the performers, are prefixed.

24. CALYPSO. Masque. 8vo. 1778. Printed in a volume of poems, intitled, "Miscellaneous "Poems, consisting of Elegies, "Odes, Pastorals," &c. published by Newbery. This masque is closely traced from Fenelon, but varied from Mr. Hughes's on the same subject.

25. CALYPSO. A Masque, by Richard Cumberland. Acted at Covent Garden. 8vo. 1779. The adventures of Telemachus, in different shapes, have already surfeited the world. Opera, masque, and tragedy, have all maintained this hero in a languishing kind of existence. Mr. Cumberland's piece lasted but a few nights. Music by Mr. Butler. The masque was ushered in by a prelude, in which the author treated the printers of newspapers as a set of infamous fellows. This was an imprudence which every friend of the author's must have wished he had avoided.

26. CALYPSO. Com. Opera, by Robert Houlton. Acted at Smock Alley, Dublin, 1785. N. P.

27. CALYPSO AND TELEMACHUS. Opera, by John Hughes. 8vo. 1712; 12mo. 1735. Performed at the Queen's Theatre in the Haymarket. The music composed by Mr. Galliard. This opera was an essay for the improvement of theatrical music in the English language, after the model of the Italians. The story on which it is founded is in Homer, and improved in the adventures of Telemachus by the archbishop of Cambray. Our author has changed some incidents, and added the character of Pro-

Mr. Wild's benefit, and very ill received; for it neither interested nor entertained the audience. Not printed.

39 *A Play called* CANTERBURIE HIS CHANGE OF DIOT; *which sheweth variety of wit and mirth.* Privately acted near the palace-yard, at Westminster. 4to. 1644. This piece, consisting of only four leaves, is hardly entitled to rank as a drama. It contains some despicable abuse of Archbishop Laud; and the slightest notice is as much as it deserves.

40. THE CANTERBURY GUESTS; or, *A Bargain Broken.* Comedy, by E. Ravenscroft. Acted at the Theatre Royal. 4to. 1695. This is a very indifferent play, and met with very indifferent success.—Scene Canterbury.

41. THE CANVASS; or, *The Child in the Suds.* Com. as it is now acting with great applause in the city of Wells. 8vo. 1765. As may be easily inferred, this was a mere local satire, wholly unentertaining, and indeed unintelligible beyond the immediate vicinity.

42. CAPE ST. VINCENT; or, *British Valour triumphant.* Mus. Entert. Acted at Drury Lane, March 6, 1797. This was a revival, with a few alterations, of *The Glorious First of June*, in compliment to Sir John Jervis, now Earl of St. Vincent; and was received with great applause. Not printed.

43. CAPOCHIO AND DORINNA. See THE HAPPY CAPTIVE.

44. CAPOCHIO AND DORINNA. Mus. Ent. 4to. A piece with this title, but without a date, is, in Mr. Barker's catalogue, ascribed to Colley Cibber. It was probably an abridgment from THE TEMPLE OF DULNESS.

45. THE CAPRICIOUS LADY. Farce [by Mrs. Pye]. Acted at Drury Lane, May 10, 1771, for the benefit of Mr. Inchbald and Mrs. Morland. Not printed.

46. THE CAPRICIOUS LADY. Com. altered from *The Scornful Lady* of Beaumont and Fletcher, by William Cooke. Acted with success at Covent Garden. 8vo. 1783. The indelicacies of the original are expunged; some additions are made to the dialogue; the gross character of Sir Roger is omitted, and the catastrophe is improved.

47. THE CAPRICIOUS LOVERS. Com. by Mr. Odingsells. Acted at Lincoln's Inn Fields theatre, 1726. 8vo.

48. THE CAPRICIOUS LOVERS. Comic Opera, by Robert Lloyd. Acted at Drury Lane. 8vo. 1764. The music by Mr. Rush. The groundwork of this piece is the *Caprices d'Amour, ou Ninette à la Cour*, by Favart. It was performed nine nights.

49. THE CAPRICIOUS LOVERS. A Musical Entertainment; taken from the opera of that name written by the late Mr. R. Lloyd. 8vo. 1765. This is an alteration (with some abridgments) of the preceding piece.

50. THE CAPTAIN. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This is far from one of the most capital pieces of these united authors, and is now never performed.

51. THE COMEDIE OF CAPTAIN MARIO. By Stephen Gosson. This was never printed.

52. CAPTAIN O'BLUNDER; or, *The Brave Irishman.* Farce, by Thos. Sheridan. Dublin, 12mo. about 1754. This farce has always met with great approbation in Ireland, on account of the favourable light in which the Irish gentleman,

notwithstanding all his absurdities and frequently forced blunders, still appears to stand. One of the principal, and indeed most entertaining, scenes in it, is borrowed from the *Sieur Pourceaugnac* of Moliere. It was written by Mr. Sheridan when a mere boy at college; but the original copy being lost, it was supplied from the memory of the actors, who added and altered in such a manner, that hardly any part of the original composition remains. It is now generally printed under the latter title only.

53. THE LIFE AND DEATH OF CAPTAINE THOMAS STUKELEY, *with his Marriage to Alderman Curteis Daughter, and valiant Ending of his Life at the Battaile of Alcazar.* As it hath been acted. Printed for Thomas Pavyer, and are to be sold at his shop at the entrance into the Exchange. 4to. 1605. b. l.

54. THE CAPTIVE. Com. Op. by Isaac Bickerstaffe. Acted at the Haymarket. 8vo. 1769. This is taken from the comic scenes of *Don Sebastian.* It was set to music by Mr. Dibdin, but was not acted with much applause.

55. THE CAPTIVE. Monodrama, by M. G. Lewis. Performed at Covent Garden, March 22, 1803. It consisted only of one scene, acted by Mrs. Litchfield; but the author had included in this single scene all the horrors of a madhouse; imprisonment, chains, starvation, fear, madness, &c.; and many ladies were thrown into fits by the forcible and affecting manner of the actress. As a literary production it had little merit, and was never repeated; nor has it been printed.

56. THE CAPTIVE MONARCH. Trag. by Richard Hey. 8vo. 1794. This play is on the subject of the unhappy Louis XVI.; but the author has been less careful of historical truth, than to develope the principles of that revolution which desolated France, and bathed her streets in blood. The King is made to live, and the Queen puts herself to death by a poniard. Never performed.

57. THE CAPTIVE OF SPILSBURG. Mus. Ent. Acted at Drury Lane, 1798. Printed in 8vo. 1799. This piece is an alteration (ascribed to Mr. Prince Hoare) from a French drama called *Le Souterrain*; and is somewhat similar to the *Adelaide and Theodore* of Madame Genlis. If we overlook the objection of the main incidents being too gloomy for an afterpiece, it must be acknowledged to possess considerable interest. It was well received. Music by Dussek. See ALBERT AND ADELAIDE.

58. THE CAPTIVE PRINCESS. Trag. by Dr. Smith. Not acted or printed. See the account of the Author.

59. THE CAPTIVES. Trag. by John Gay. Acted at Drury Lane nine nights with great applause. 8vo. 1724. Mr. Victor gives the following anecdote relative to this play: Mr. Gay "had interest "enough with the late Queen "Caroline, then Princess of Wales, "to excite Her Royal Highness's "curiosity to hear the author read "his play to her at Leicester "House. The day was fixed, and "Mr. Gay was commanded to at-"tend. He waited some time in "a presence-chamber with his "play in his hand; but being a "very modest man, and unequal "to the trial he was going to, "when the door of the drawing-"room, where the princess sat

"with her ladies, was opened for "his entrance, he was so much "confused and concerned about "making his proper obeisance, "that he did not see a low foot-"stool that happened to be near "him, and, stumbling over it, he "fell against a large skreen, which "he overset, and threw the ladies "into no small disorder."

60. THE CAPTIVES. Com. translated from Plautus, by Richard Warner, Esq. 8vo. 1767. This play has considerable merit. A father, in order to redeem a son taken prisoner of war, is desirous of exchanging him for two captives in his possession, and whom, with a view to that point, he had just purchased: one of these personates the master, the other the servant; which servant, making the old man believe that himself, who really was the master, is in fact the servant, persuades him to send this pretended servant to his master's father, in order to exchange his son with one, who is afterwards discovered to be *another* son who had in his infancy been also stolen from him. The fraud is soon found out; and the discovery naturally arises from the main subject; which incident, the only one of the play, is the whole plot of it. At the very time the old gentleman is in despair of ever seeing his son again, the young man who had put the change upon him returns himself with this very son, delivers him to his desponding father, and claims his own servant, who had so faithfully carried on so hazardous an enterprise. This return, accompanied with these circumstances, very naturally brings on the catastrophe.

61. THE CAPTIVES. Trag. by John Delap. First acted at Drury Lane, March 9, 1786; but, after dragging through three nights, was withdrawn. 8vo. 1786.

62. THE CAPUCHIN. Com. by Samuel Foote. Acted at the Haymarket. 8vo. 1778. This was an alteration of *The Trip to Calais*, and was acted in 1776. The witty author of this piece, being prevented by the Chamberlain's mandate from exhibiting the Duchess of Kingston in the character of Lady Kitty Crocodile, substituted one of her emissaries, who had been active in defending the lady and annoying the author. The character of Viper was universally applied, on its first appearance, to the Rev. Mr. Jackson, who has since put an end to his existence, as is supposed, while on his trial at Dublin, in 1795, for high treason.

63. CARACTACUS. A dramatic Poem, by Mr. Mason. 4to. and 8vo. 1759. This piece is written after the manner of the Greek tragedy, with odes and choruses, and was never intended for the English stage. In the closet, however, it must always give ineffable delight to every mind capable of judgment; as it lays the strongest claim to immortality, and is one among a few instances, that poetical genius is so far from its decline at this time in these realms, that we have writers now living, some of whose works no British bard whatsoever, Shakspeare, Spenser, and Milton, not excepted, would have reason to blush at being reputed the author of.

64. CARACTACUS. Dramatic Poem, by W. Mason. Acted at Covent Garden. 8vo. 1776, 1777. Music by Dr. Arne. This alteration was made by the author, and was received with applause.

65. CARACTACUS. Ballet of Action. Invented by Mr. D'Eg-

Music by Mr. Bishop. This a most splendid performance, had a successful run at Drury Theatre, 1808. N. P.

69. THE CARAVAN, or CARAVERA. A musical Piece, mentioned in an advertisement of the 's Theatre in the Haymarket, 26, 1791 (when the Drury company performed there), preparation, and speedily to oduced. It was, however, nerought forward; but was pro- a translation from a French of the same title.

70. THE CARAVAN; or, *The er and his Dog.* Serio-Comic ance, by Frederic Reynolds. d at Drury Lane, 1803. ed, 8vo. N. D. This afterwas very attractive; and long be remembered, as havtroduced, and rested its chief of interest on, a performer e *canine* race, to produce the trophe of the drama. The hioness of Calatrava, with her t son Julio, having fallen he power of the governor of lona, and the lady refusing ld to his unlawful passion, a r seizes the boy, and plunges from a precipice into the relow. A large piece of real , with two liquid cascades ling into it, is actually exhion the stage. Into this (a dog belonging to the r of the caravan) plunges the rock, lays hold of the and swims with him on . Never did Garrick, Bet, or, by way of climax, *Mas*tty, obtain louder plaudits, this four-footed actor from oundland, during a long run e piece.

CARDENIO. See *The His- f Cardenio.* This play was at court in the year 1613.

69. THE CARDINAL. Trag. by Ja. Shirley. 8vo. 1652. Acted in Black Friars. Scene Navarre.

70. CARDINAL WOLSEY. Play, ascribed to Henry Chettle, and acted 1601. A second part was performed in 1602: both by the Earl of Worcester's Servants. Not printed. Mr. Malone suspects that Chettle was not the original author, because he finds an account of money paid to him for *altering Cardinal Wolsey.*

71. THE CARELESS HUSBAND. Com. by C. Cibber. Acted at the Theatre Royal. 4to. 1705. This comedy contains, perhaps, the most elegant dialogue, and the most perfect knowledge of the manners of persons in real high life, extant in any dramatic piece that has yet appeared in any language whatever. Yet such is the natural malevolence of mankind, and such our unwillingness to bestow praise, at least on the living, that Mr. Cibber's contemporaries would not allow him to have been the author of it; some attributing it to the Duke of Argyle, to whom it was dedicated, some to Mr. Defoe, some to Mr. Maynwaring, &c. As, however, during a long course of years, in which it has constantly been performed with the greatest success, no claim has been laid to any part of it, we surely may pay the deserved tribute of praise to him who, by this prescription, stands as the undoubted author of the whole, and to whom the English stage is to this hour greatly obliged for a very considerable share of its comic entertainments during the course of every season. When Mr. Cibber had written two acts of this play, he says, he threw them aside in despair of meeting with a performer capable of doing justice to the character of

Lady Betty Modish, owing to the ill state of health of Mrs. Verbruggen, and Mrs. Bracegirdle being engaged at the other theatre. In this state of suspense, Mrs. Oldfield, whose talents the author had but an indifferent opinion of, exhibited excellencies which he had no expectation of seeing, and which encouraged him to complete his work. Near forty years after the representation of this comedy he says, "Whatever favourable reception it met with, it would be unjust in me not to place a large share of it to the account of Mrs. Oldfield; not only from the uncommon excellence of her action, but even from her personal manner of conversing. There are many sentiments in the character of Lady Betty Modish, that I may almost say were originally her own, or only dressed with a little more care than when they negligently fell from her lively humour: had her birth placed her in a higher rank of life, she had certainly appeared, in reality, what in this play she only excellently acted, an agreeably gay woman of quality, a little too conscious of her natural attractions." *Apol.* p. 249.—Dr. Armstrong, dissenting from the general opinion concerning this play, says, "It does not strike me as the best even of the few modern English comedies with which I have any acquaintance. Sir Charles, the hero, the fine gentleman of the play, behaves rather brutally, and even with a needless, absurd cruelty to poor Edging, impertinent as she is. What is still worse; in the tender scene between him and Lady Easy, where all art and insincerity ought to be generously thrown aside, he is disingenuous enough to make a merit of parting with a mistress he was tired of, and from whom he had just disengaged himself. That return of affection to a wife who was once become indifferent to him, seems hardly natural to a man at least of Sir Charles's character; and Lady Easy has no great reason to depend much upon it. As to Lady Betty Modish, such a flippant coquet does not promise at all to be a happy match for such an honest sincere inamorato as Lord Morelove. In short, Sir Charles is no more than a mere man of pleasure, of great indifference and *nonchalance*, much such another as Colley was himself; for I had the honour to be a little acquainted with Mr. Cibber, who, besides his abilities as a writer, and the singular variety of his powers as an actor, was to the last one of the most agreeable, cheerful, and best-humoured men you would ever wish to converse with. But to return to Sir Charles: the tenderness he expresses in the forementioned scene shows a change of character too sudden and too violent to be natural, and is contrived only to serve a purpose in the play." *Armstrong's Works*, vol. ii. p. 246.—Mr. Congreve's opinion was not more favourable: "Cibber (says he) has produced a play, consisting of fine gentlemen and fine conversation all together, which the ridiculous town for the most part likes; but there are some that know better." *Literary Relics*, p. 342.

72. THE CARELESS LOVERS. Com. by Edward Ravenscroft. This play was written after the

time that Dryden had attacked our author's *Mamamouchi*; and therefore in the epistle and prologue he has endeavoured to revenge his cause, by an attack on Dryden's *Almanzor* and his *Love in a Nunnery*, and retorting back on him the charge of plagiarism, which, notwithstanding what Mr. Ravenscroft says in his prologue, he is far from being clear of in regard to this very piece; as the sham scene in the fourth act, where Mrs. Breedwell and Clapham bring in their children, and challenge marriage of the Lord de Boastago, is apparently stolen from Moliere's *M. de Pourceaugnac*, act ii. scene 7 and 8. Whatsoever of that comedy moreover the author had not before made use of in his *Mamamouchi*, he has transplanted into this piece, which was acted at the Duke's Theatre. 4to. 1673. In the epistle to the reader, the author says, "that it was written at "the desire of the young men of "the stage, and given them for "a Lenten play; they asked it not "above a week before Shrove-"Tuesday. In three days time "the first three acts were made, "transcribed, and delivered to "them to write out in parts. The "two last acts took me up just so "much time: one week com-"pleted it."

73. THE CARELESS SHEPHERD. Past. We never saw this piece; but it is in all the Catalogues, without either author's name or date.

74. THE CARELESS SHEPHERDESS. A Pastoral Tragi-Com. by Thomas Goffe. 4to. 1656. This play was acted before the King and Queen at Salisbury Court. The scene lies in Arcadia. It has, however, a preludium, whose scene is placed in Salisbury Court; and to the play is annexed a catalogue, extremely defective and erroneous, however, throughout, of all the dramas which had before that time been printed in the English language.

75. THE CARES OF LOVE; or, *A Night's Adventure*. A Com. by A. Chaves. Acted at Lincoln's Inn Fields. 4to. 1706. Dedicated to Sir Wm. Read, the Oculist. The Prologue written and spoken by Mr. Booth. Whincop calls this comedy *The Lover's Cure*; and Chetwood and Baker give it under the same title, with the date of 1700.

76. THE CARMELITE. Trag. by Richard Cumberland. Acted at Covent Garden. 8vo. 1784. This piece was very well received. The scene is laid in a small island near the British coast; the time about the accession of Henry I. to the throne of England; and the play, though a tragedy, ends happily. Mr. Cumberland dedicated it to Mrs. Siddons, whose great talents have seldom been more admired than in the character of Matilda, the lady of St. Valori.

77. THE CARNIVAL. Com. by Thomas Porter. Acted at the Theatre Royal. 4to. 1664. Scene Seville.

78. THE CARNIVAL; or, *Harlequin Blunderer*. Com. by Charlotte Charke. Acted at Lincoln's Inn Fields, 1735. Not printed.

79. THE CARNIVAL OF VENICE. Com. Op. by Rich. Tickell. Acted at Drury Lane, 1781. The songs only printed. 8vo. 1781. This piece was very successful.

80. THE CARTHAGINIAN. Com. translated from Plautus, by Richard Warner. 8vo. 1772. "It "seems to be agreed on all hands," says Mr. Warner, "that this "comedy was written during the "time of the second Punic war;

" and that that circumstance gave " occasion to the writing of it. Yet " Hanno the Carthaginian is by no " means the principal character. " He does not appear till the open- " ing of the fifth act. It is not call- " ed *Pœnus the Carthaginian*, but " *Pœnulus the Little Carthaginian.* " Some have thought that it was " done by way of contempt. But " it may be observed that Plautus " affects these diminutives, where " no such thing is intended."— " The subject of the comedy is " fully explained in the prologue, " which is a very long one."

81. THE CARTHUSIAN FRIAR; or, *The Age of Chivalry*. Trag. by a Female Refugee. 8vo. 1793. The plot of this piece is interesting; and it is said to be framed from real facts, preserved in the annals of a certain noble family in France. The language, if not often poetical, is correct and animated; and though the unities of time and place are broken, the most important unity, that of action, is carefully preserved. It was written at the age of eighteen, and is very creditable to the talents of the author. Never performed.

82. CARTOUCHE; or, *The Robbers*. A comedy. Anonym. This is a translation from the French, and was acted at the theatre in Lincoln's Inn Fields. 8vo. 1722. The plot is founded on some parts of the life of Cartouche, the celebrated French highwayman.

83. THE CASE IS ALTER'D. Com. by Ben Jonson. Acted by the children of the Black Friars, 4to. 1609; 8vo. 1756. This is not one of the most celebrated of this author's works, nor is it at this time ever acted. It is partly borrowed from Plautus, as will be apparent on a comparison of several scenes in it with the *Aululariæ* and *Captivi* of that author.—There is a question, whether *The Case is Alter'd* was written by B. Jonson: although printed in 4to. with his name, yet there is no dedication or preface, which are customarily affixed to this author's plays, and it is omitted in all the folio editions printed in his lifetime, and the folio 1640.

84. THE CASKET. Comedy, translated from Plautus, by Richard Warner. 8vo. 1772. Plautus has called this comedy CISTELLARIA: a word formed from *cista*, a basket or casket; thence *cistella* and *cistellaria*, the same as MOSTELLARIA. (See THE APPARITION.) This is much the shortest play of our author; it consisting of only one single incident, the losing and finding a casket, which contained some toys, by means of which a girl, who had been exposed in her infancy, discovers her parents.

85. CASSANDRA; or, *The Virgin Prophetess*. Opera. Acted at the Theatre Royal. 4to. 1692.

86. CASSANDRA PSEUDOMANTIS. By (Fra Gli Arcadi) Aurisco Geresteo. In this rhapsody, the author has brought together Buonaparte and the Marseillois, with Priam, Hector, Achilles, Helen, Hecuba, Cassandra, &c. The only copy that we have seen of this strange piece has no title page; we cannot therefore ascertain the date of it, but suppose it to be about 1803. It was, probably, privately printed, and not intended for sale.—Scene Hell.

87. CASTARA; or, *Cruelty without Lust*. A play, entered on the books of the Stationers' Company, Nov. 29, 1653; but probably never printed.

88. THE CASTLE OF ANDALU-

STA. Comic Op. by J. O'Keeffe. Acted at Covent Garden, 1782. Printed 8vo. 1798. This opera is an alteration from *The Banditti; or, Love's Labyrinth*, by the same author: was very successful, and is still occasionally performed.

89. THE CASTLE OF AVOLA. Opera, in three acts, by Olivia Serres. 8vo. 1805. Printed in a volume of Poems, entitled "Flights "of Fancy." We wish we could in conscience praise any part of this volume besides the frontispiece, which is the fair dramatist's portraiture. It is dedicated to the Earl of Warwick, and modestly deprecates the too rigid censure of the critic.

90. THE CASTLE OF MONTVAL. Tragedy, by the Rev. T. S. Whalley. Acted at Drury Lane. 8vo. 1799. This piece seems to owe its subject to a story in *La Nouvelle Bibliothéque de Société*, called *The Parricide punished*; in which a son imprisons an old count, his father, in a subterraneous dungeon of his own castle, for several years, that he may anticipate the enjoyment of the possessions to which he would be rightful heir at the father's death. The principal scene bears a strong resemblance to the dungeon scene in *The Castle Spectre*. It was tolerably well received.

91. THE CASTLE OF SORRENTO. Comic Op. in two acts, altered from the French, and adapted to the English stage, by Henry Heartwell, Esq. Acted at the Haymarket. 8vo. 1799. This piece, which is founded on *Le Prisonnier, ou, La Ressemblance*, was very successful.

92. THE CASTLE OF UDOLPHO. See DRAMATIC APPELLANT.

93. THE CASTLE SPECTRE. Drama, in five acts, by M. G. Lewis. Acted at Drury Lane. 8vo. 1798. The attraction of this piece was so very great, that the playgoing part of the public would not thank us, perhaps, for giving our honest opinion of its merits. Except, perhaps, *Pizarro* and *Blue Beard*, this piece was, we believe, more productive of *profit* to the theatre than any other for twenty years preceding it. A story has been told, that, about the end of the season, Mr. Sheridan and Mr. Lewis, the author, had some dispute in the green-room; when the latter offered, in confirmation of his arguments, to bet Mr. S. all the money which *The Castle Spectre* had brought, that he was right. "No," said Mr. Sheridan, "I cannot afford to bet so much; "but I'll tell you what I'll do— "I'll bet you *all it is worth!*"

94. CASTLE WALSTENFURTH. Dramatic Romance, in three acts. Printed in the sixth volume of the *Lady's Monthly Museum*. 12mo. 1801.

95. THE CATACLYSM. See NOAH'S FLOOD.

96. CATCH HIM WHO CAN. Musical Farce, by Theod. Edward Hook. Acted with success at the Haymarket. 8vo. 1806. Music by Mr. Hook, sen. The plot turns on the schemes for the escape of a supposed murderer. The business is always alive, the dialogue is replete with humour, the equivoques are farcical, and the bustle is well kept up to the end.

97. CATHARINE AND PETRUCHIO. Farce, by David Garrick. Acted at Drury Lane. 8vo. 1756. This is nothing more than an alteration of Shakspeare's *Taming of the Shrew*, by inverting and transposing different parts of it, rejecting the superfluous scenes, and reducing the whole into a

regular piece of three acts. But the judgment wherewith this is executed, and the valuable use that the author has made of Shakspeare, whom he has neither deviated from, nor added to, does great honour to his understanding, and knowledge of theatrical conduct; and has rendered a comedy, which, from the many absurdities mingled with its numerous beauties, had long been thrown aside, one of the most entertaining of the *petites pieces* on the present acting list.

98. CATILINE; or, *Rome Preserved.* Tragedy, translated from Voltaire. Printed in Dr. Franklin's translation. 12mo.

99. CATILINE, HIS CONSPIRACY. Tragedy, by Ben Jonson, 4to. 1611; 8vo. 1756. This play has great merit, but is too declamatory for the present dramatic taste. Jonson has in this, as in almost all his works, made great use of the ancients. His Sylla's Ghost, at the opening of this play, is an evident copy from that of Tantalus at the beginning of Seneca's *Thyestes*; and much is also translated from Sallust through the course of the piece. For the plot, see Sallust, Plutarch's Life of Cicero, and L. A. Florus. Scene in Rome.

100. CATILINE'S CONSPIRACY. Play, by Robert Wilson and Henry Chettle. Acted 1598. Never printed. It is not improbable that Ben Jonson made some use of this piece.

101. CATILINE'S CONSPIRACIES. By Stephen Gosson. This piece was never printed.

102. THE CAT LET OUT OF THE BAG; or, *A Play without a Plot.* A Tragical, Comical, Farcical, Operatical, Burlettical, Pantomimical, Serious, Satirical, Nonsensical Pasticcio. Acted the devil knows where, by a company of the devil knows who, and written by Sir Drawcansir Slash'em, Bart. With notes satirical, &c. by Arthur O'Leary, Thomas Paine, &c. Printed at Dublin. 8vo. 1792.

103. CATO. Tragedy, by J. Addison. Acted at Drury Lane. 4to. 1713. This play was performed eighteen times during its first run, is ushered into notice by eight complimentary copies of verses to the author, among which, one by Sir Richard Steele leads up the van, besides a prologue by Mr. Pope, and an epilogue by Dr. Garth, and has ever since been so universally admired, that it appears totally unnecessary to add any thing further in its commendation. As to its faults, if such it has, the contemporary critics have sufficiently endeavoured to point them out. It may not, however, be impertinent to observe in this place, that the beauties of poetry and the spirit of liberty which shine through the whole, scarcely more than compensate for its want of *pathos*, and the deficiency of dramatic business. It cannot, however, surely be thought an ill compliment to the author, to confess, that although as a play it may have many superiors, yet it must ever be allowed to stand foremost in the list of our dramatic poems. The story is founded on history, and the scene lies through the whole piece in the governor's palace at Utica. Of a work so much read, it is difficult (as Dr. Johnson observes) to say any thing new. About things on which the public thinks long, it commonly attains to think right; and of Cato it has been not unjustly determined, that it is rather a poem in dialogue than a

drama; rather a succession of just sentiments in elegant language, than a representation of natural affections, or of any state probable or possible in human life. Nothing here excites or assuages emotion; here is no magical power of raising fantastic terror and wild anxiety. The events are expected without solicitude, and are remembered without joy or sorrow. Of the agents we have no care. Cato is a being above our solicitude; a man of whom the gods take care, and whom we leave to their care with heedless confidence. To the rest, neither gods nor men can have much attention; for there is not one amongst them that strongly attracts either affection or esteem. But they are made the vehicles of such sentiments and such expression, that there is scarcely a scene in the play which the reader does not wish to impress upon his memory. See also the remarks of Dennis, as quoted by Dr. Johnson in his life of Addison.

104. CATO. Trag. by J. Ozell. Acted at the theatre in Lincoln's Inn Fields. 12mo. 1716. This is only a translation from a French play of the same title, by M. Deschamps; to which is added, a parallel between that play and the last mentioned one of Mr. Addison's. Prefixed to it is an address to Count de Volkra, the Imperial ambassador, representing the author's ill success on his third night, owing to the preparations then making for a masquerade given by his Excellency on the Archduke's birth.

105. CATO. Trag. 8vo. 1764. This is Addison's Cato, without the love scenes; and is accompanied with a translation into Latin verse.

106. CATO MAJOR. 8vo. 1725. This is only Cicero *de Senectute* versified.

107. CATO OF UTICA. Tragedy, translated from Deschamps. 12mo. 1716. This is different from Ozell's translation, and does not appear to have been acted.

108. THE CAVE OF IDRA. Trag. by Henry Jones. This was left unfinished by the author. See *The Heroine of the Cave.*

109. THE CAVE OF NEPTUNE. Dramatic Poem, on the Victory gained by the English fleet under the command of Lord Howe, in 1794. Scene Neptune's cave at the bottom of the sea. This is printed, with *The Storm*, a Drama, and other poems. 8vo. 1799. From private information we learn, that a Mr. Holford was the author.

110. THE CAVE OF TROPHONIUS. Musical Ent. by Prince Hoare. Acted at Drury Lane. Songs only printed. 8vo. 1791. The cave of Trophonius is supposed to have the effect of immediately changing the nature of every thing that enters it; the wild become tame, and the tame wild, &c. Some of the incidents were whimsical and diverting, and the music and scenery were much admired. It was pretty well received, but soon laid aside. Music by Storace.

111. CECILIA; or, *The Sacrifice of Friendship.* Com. translated from Mad. Genlis's *Theatre of Education.* 8vo. 1781; 12mo. 1787.

112. CELADON AND FLORIMEL; or, *The Happy Counterplot.* Com. Acted at Drury Lane, 1796. This was an alteration from Cibber's *Comical Lovers*, and was ascribed, we believe justly, to Mr. Kemble. Not printed.

113. *The Tragic Comedye of* CELESTINA, *wherein are discoursed*

in most pleasant style many philosophicall sentences and advertisements, very necessarye for younge gentlemen, and discoveringe the sleights of treacherous servants, and the subtle cariages of filthye bawdes. This title is entered on the books of the Stationers' Company, October 5, 1598, by William Aspley; but whether printed or not, we are unable to say.

114. CELESTINA; or, *The Spanish Bawd.* T. C. 8vo. 1707. This was written originally in Spanish, in twenty-one acts [see SPANISH BAWD], and was translated near two hundred years ago, at the end of *Gusman de Alfarache, the Spanish Rogue.* In the second volume of the new translation, by J. Savage, it is reduced to five acts, under the present title, and said to be adapted to the English stage.

115. CENIA; or, *The Suppos'd Daughter.* Trag.-Com. 8vo. 1752. This is a literal prose translation, by J. M. D. of *Cenie,* by Mad. Graffigny; which was afterwards brought on the English stage by Dr. Francis, under the title of *Eugenia.* Lord Chesterfield, speaking of the original, says, "I am "charmed with *Cenie,* notwithstanding my dislike of tragi-comedy, or weeping plays. This "piece, though affecting, is not "tragical. The situations are interesting but not horrid; the "sentiments are true; it is nature; "we see ourselves in them, and "they are not those refined sentimental feelings that none ever "felt: another recommendation "to me is, that it is not in verse, "and consequently savours less of "the buskin. I cannot bear your "comedies in verse; I am shocked to hear the nonsense of Frontin and Lisette, and the awkward simplicity of Lubin, in the "finest verses in the world."—(Maty's edit. of Chesterfield, 4to. vol. ii. p. 262.)

116. CEPHALUS AND PROCRIS. Dramatic Masque. With a pantomime Interlude, called *Harlequin Grand Volgi.* Acted at Drury Lane. 8vo. 1733.

117. CEPHISA; or, *A Step over the Girdle.* Comic Opera, in three acts, by Joseph Moser. Written about 1804; but neither acted nor printed.

118. THE CESTUS. Serenata, by Chas. Dibdin. Acted at the Royal Circus. 8vo. 1783.

119. CHABOT, ADMIRAL OF FRANCE. Trag. by Geo. Chapman and James Shirley. Acted at Drury Lane. 4to. 1639. The story of it is taken from the French historians, in their account of the reign of Francis I.

120. CHAINS OF THE HEART; or, *The Slave by Choice.* Opera, by Prince Hoare. The author confesses this to be a hasty production; and, indeed, except as "a vehicle for music," it has little claim to merit. It has few pretensions to either plot or character, but was several times performed at Covent Garden. 8vo. 1802.

121. A CHALLENGE AT TILT AT A MARRIAGE. A Masque, by Ben Jonson. Fol. 1640; 8vo. 1756.

122. CHALLENGE FOR BEAUTY. Tragi-Com. by Thomas Heywood. 4to. 1636. Acted in Black Friars and the Globe. Scene Portugal.

123. THE CHAMBERMAID. Ballad Opera, of one act, by Edward Philips, performed at the Theatre Royal in Drury Lane, 1730. 8vo. Taken from the *Village Opera,* by C. Johnson.

124. CHANCE MEDLEY. Play, by Wilson, Mundy, Drayton, and Dekker. Acted 1598. Not printed.

125. THE CHANCE OF WAR; or, *The Villain Reclaimed.* Mus. Drama, in two acts, by Archibald Maclaren. 12mo. 1801. Never acted.

126. THE CHANCES. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The plot of this play is taken from a novel of Cervantes, called *The Lady Cornelia,* among a collection of Novels in 6 vols. 12mo. The scene lies in Bologna.

127. THE CHANCES. Com. by the Duke of Buckingham. Acted at the Theatre Royal. 4to. 1682. This is only the preceding play altered and amended. It has been frequently performed with great applause; and indeed the vast variety of business and hurry of intrigue, which is happily produced by the confusion of mistaking two characters so extremely different as those of the *Constantias,* cannot avoid keeping up the attention of an audience, and making the piece appear, if one may so term it, entirely alive. Yet, notwithstanding the alterations made in it first by the Duke, and since that in the preparing it for some still later representations, there runs a degree of indelicacy through a few scenes, and a libertinism through the whole character of Don John, which, to the honour of the present age be it recorded, have for many years past experienced disapprobation, whenever they have been attempted to be obtruded on the public.

128. THE CHANCES. Comedy, with alterations by David Garrick. Acted at Drury Lane. 8vo. 1773. Even this alteration will not satisfy our minds; for several licentious scenes and speeches are necessarily retained, in order to preserve connexion; and, after all, no other inference can be drawn from the whole, than that it is less eligible to marry, than to keep a mistress.

129. THE CHANGELING. Trag. by Thomas Middleton. Acted at Drury Lane, and at Salisbury Court. 4to. 1653; 4to. 1668. Rowley joined with our author in this play, which met with very great success. The scene is Alicant, and the principal foundation of the plot may be found in the story of Alsemero and Beatrice-Joanna, in Reynolds's *God's Revenge against Murder,* book i. hist. iv.

130. THE CHANGELING. Com. ascribed to Matthew Heywood. Not acted.

131. THE CHANGE OF CROWNES. A Play, by Edward Howard. Entered on the books of the Stationers' Company, but not printed.

132. CHANGES; or, *Love in a Maze.* Comedy, by James Shirley. Acted at the private house, Salisbury Court. 4to. 1632. Scene London. This play met with considerable success, not only during the author's life, but for a long time after. A scene in the first act, where Goldsworth, on examining his two daughters, finds them both in love with the same person, has been made use of, although indeed considerably improved, by Dryden in his *Secret Love.*

133. CHANGE UPON CHANGE; or, *The Yorkshire Lover.* Farce, by a gentleman of Leeds. It was performed at Leeds, for a benefit, in 1805.

134. THE CHAPLET. A Musical Entertainment, by Moses Mendez. 8vo. 1749; 1750. Acted at Drury Lane. This piece had a considerable run, having the aid of some exquisite music, by Boyce. The poetry of it, on the whole, if not great, at least deserves the

praise of being very pleasing, and will, perhaps, give pleasure, where works of more essential merit may meet with a less kind reception.

135. THE CHAPTER OF ACCIDENTS. Comedy, by Miss Lee. Acted at the Haymarket. 8vo. 1780; 1781. This play, which is built on Diderot's *Père de Famille*, without being a servile copy, possesses considerable merit, and was acted with much applause. It has kept possession of the stage now thirty years. Improving upon the model of Kelly, and the sentimental trash of his day, it mixed the pathos of comedy with the broadest farce, and, all together, proved one of the most successful pieces of this heterogeneous kind that had ever appeared. The characters of Jacob Gawkey and Bridget have been materials upon which many popular dramatists have worked, but without approaching to the originals; and the more serious parts of the piece have been a source of pillage and imitation with as little success. The author published it, with an occasional preface, wherein she complains of the conduct of Mr. Harris respecting this piece, which, she insinuates, he had too long kept in his possession, and delayed bringing out. Prefaces of this kind seldom do any good; they generally result from a hasty and partial view of things, and oftener discredit the writers than the objects of them.

136. THE CHARITABLE ASSOCIATION. Com. of two acts, by Henry Brooke. 8vo. 1778. Not acted. The scene York. This is omitted in Miss Brooke's edition, 1792.

137. THE CHARITY BOY. Mus. Entertainment, by James C. Cross. Acted at Drury Lane, 1796; but condemned the first night. Not printed.

138. THE FAMOUS TRAGEDY OF KING CHARLES I. *basely butchered by those who are*

Omne nefas proni patrare, pudoris inanes,
Crudeles, violenti, importunique tyranni,
Mendaces, falsi, perversi, perfidiosi,
Fœdifragi, falsis verbis infanda loquentes.

4to. 1649. This play seems to have been written by some very strong party man, who thought at so critical a juncture the declaration of his name would have been attended with hazard, perhaps even of life; yet was hardy enough to declare his principles, under the protection and secrecy of the press, at a time, and in a manner, wherein he must, if known, have rendered himself liable to the most rigid ministerial resentment. Nor is this, perhaps, the only instance which might urge us to wish that warm integrity and fertile genius were ever constant companions.

139. KING CHARLES I. Hist. Tr. by W. Havard. 8vo. 1737. This piece was performed at the theatre in Lincoln's Inn Fields with very good success; and indeed there are some parts of it which seem to approach as near to the style of Shakspeare, as any of the attempts that have been made to imitate him. Some of the characters are well drawn, and the catastrophe is pathetic and affecting. Lord Chesterfield, in his speech on the Licensing Act, mentioning this play, says, "the catastrophe "was too recent, too melancholy, "and of too solemn a nature, to "be heard of any where but in a "pulpit."

140. CHARLES VIII. OF FRANCE; or, *The Invasion of Naples by the French*. An Historical Play, by J. Crowne. Acted at the

Duke of York's Theatre. 4to. 1672. The plot of this play is taken from Guicciardini, and some of the French historians. Scene Naples. It is written in heroic verse, and is perhaps one of the most striking instances of the insatiable turn for satire which prevailed with the celebrated Earl of Rochester; who, notwithstanding the compliment paid him by the writer, in dedicating this play to him, could not avoid ridiculing the piece and its author, in his imitation of the third of Boileau's *Satires*, in which he even mentions Mr. Crowne and his play by name; quotes a peculiar passage from it; and in a remark upon it points it out to that censure which otherwise it might perhaps have escaped. The satire alluded to is printed in the first volume of the works of Villiers Duke of Buckingham, under the title of "Timon, a satyr," &c. by the Duke of Buckingham and the Earl of Rochester. In some collections of Rochester's poetry, it is printed as wholly his, under the title of "The Rehearsal, a Satire."

141. CHARLOTTE; or, *One Thousand Seven Hundred and Seventy three.* A Play, by Mrs. Cullum. 8vo. 1775. This drama was never intended for the stage; being indeed destitute of plot, or any other quality necessary for theatrical representation. The authoress confesses that she had been guilty of an artifice to bespeak the favour of the reader, by giving her play a name so justly beloved and respected by the whole nation.

142. A CHASTE MAID IN CHEAPSIDE. A pleasant conceited Comedy, by Thomas Middleton. Acted (Langbaine says often) at the Swan on the Bankside, by the Lady Elizabeth's servants. 4to. 1630.

143. THE CHASTE WOMAN AGAINST HER WILL. Com. This piece was advertised with others at the end of *Wit and Drollery*, 12mo. 1661, as then printing. It seems, however, to have been suppressed. A MS. play, without a title, is in Mr. Stephen Jones's possession, which, both from its apparent age, and its subject, seems very likely to be the one intended for the press under the above title.

144. CHAUBERT; or, *The Misanthrope.* Tragic Drama [by J. C. Villiers]. 8vo. 1789. The Diary of Chaubert, in Mr. Cumberland's *Observer*, is the groundwork of this drama, which the author acknowledges to be a piece by no means calculated for representation. "The nature of the "fable," he says, "rendered it "impracticable; it was with much "difficulty, and much additional "circumstance, that scenes of so "great a length of time could be "compressed, even into the state "in which they now appear. "Neither the unities of time or "place are preserved; and the "deficiency in incident and effect, "arising from the constitution of "the story, prevents the thought "of its ever passing beyond the "limits of the closet. It is too "shocking in its circumstances to "be acted on a stage."

145. CHAUCER'S MELIBEE.—Comedy, by Ralph Radcliff. Not printed.

146. CHEAP LIVING. Comedy, by Frederic Reynolds. Acted at Drury Lane, 1797. Printed 8vo. 1797. This was not one of Mr. Reynolds's most fortunate plays; being acted, we think, only seven

nights. The Cheap Liver is a man who, without invitation, breakfasts at one house, dines at another, and sups at a third; borrows a guinea of the landlord to pay a reckoning of twelve shillings at a tavern, by which he pockets nine, &c. His name is *Sponge*; and a numerous family he represents at the present day. Mr. Reynolds was charged by the author of *The School for Ingratitude* with having made an unfair use of his play, while in MS. to furnish out his own comedy of *Cheap Living*.

147. CHEAPSIDE; or, *All in the City*. Comedy, acted at the Haymarket, 1783. Not printed.

148. THE CHEAT. Comedy, translated from Plautus, by Rich. Warner. 8vo. 1772. Plautus calls this comedy PSEUDOLUS, the name he has given to a servant, a principal character in it, and on whose tricks and contrivances all the incidents depend. Gruter says, "When Pseudolus is described, I "cannot but think Plautus intended himself. For in what "play should he be more likely to "be supposed to do it, than in one "of the most approved of by himself?"

149. THE CHEAT; or, *The Tavern Bilkers*. Pant. Acted at Lincoln's Inn Fields, 1720.

150. THE CHEATER CHEATED. Interlude. 4to. No date. This piece is printed with some others, attributed to Robert Cox, comedian.

151. THE CHEATS. Com. by John Wilson. Written in the year 1662. 4to. 1664; 4to. 1671; 4to. 1684; 4to. 1693. This play met with general approbation, and very deservedly; notwithstanding which, the author's modesty induced him to make an apology for its faults, in a preface to the earlier editions. To the fourth edition, which was printed in 1693, there is the addition of a new song, near the end of the fifth act.

152. THE CHEATS OF SCAPIN. A Farce, by T. Otway. 4to. 1677. This pleasant farce is printed at the end of the tragedy of *Titus and Berenice*, which consists only of three acts, and was probably intended to be performed with it in the same manner as we have lately seen some pieces of irregular length destined for a joint performance. It is not much more than a translation of Moliere's *Fourberies de Scapin*; the plot of which, moreover, is borrowed from the *Phormio* of Terence. The scene Dover.—It is still occasionally acted.

153. THE CHEATS OF SCAPIN. Com. by Ozell. This, which is a mere translation of Moliere's play, was never acted, but is printed among the rest of Ozell's translations from that author.

154. THE CHELSEA PENSIONER. Com. Opera, by C. Dibdin. Acted at Covent Garden. 8vo. 1779. The hint of this piece is taken from the story of Belisarius; and it was pretty well received.

155. THE CHEROKEE. Comic Op. by James Cobb. First acted at Drury Lane, Dec. 20, 1794. Songs only printed. 8vo. 1794. This piece was very well received. Music by Storace. There is a pirated edition, 12mo. 1795. See ALGONAH.

156. THE CHESHIRE COMICS. Com. by S. Johnson. Acted in 1730. This piece, written by the author of *Hurlothrumbo*, was, like that, full of madness and absurdity, yet, like that, had in it many strokes of wonderful imagination. It was acted without success, and has never been printed.

157. THE CHESHIRE HUNTRESS, and *The old Fox caught at last.* Dramatic Tale. 8vo. 1740. This is an amusing little piece, without any great pretensions to literary merit.

158. CHESTER WHITSUN PLAYS. MS. Harl. 1013. in the British Museum. These mysteries are said (perhaps truly) to have been written and exhibited in 1328; but the Harleian MS. represents them as they were played in 1600. There is a better copy of the same collection in the Bodl. Lib. E. N. 115, transcribed by one William Bedford, 1604; but even in that we see (says Mr. Tyrwhitt) but small remains of the original diction and orthography. Among the MSS. Harl. 2124 and 2125 are likewise two other copies. These dramas are taken from both the Old and New Testament, though abundantly disguised by buffoonery. The different trading companies of Chester were employed three days in the representation of them.

The Fall of Lucifer by the Tanners. *The Creation* by the Drapers. *The Deluge* by the Dyers. *Abraham, Melchisedeck,* and *Lot,* by the Barbers. *Moses, Balak,* and *Balaam,* by the Cappers. *The Salutation* and *Nativity* by the Wrightes. *The Shepherds feeding their Flocks by Night* by the Painters and Glaziers. *The Three Kings* by the Vintners. *The Oblation of the Three Kings* by the Mercers. *The Killing of the Innocents* by the Goldsmiths. *The Purification* by the Blacksmiths. *The Temptation* by the Butchers. *The Last Supper* by the Bakers. *The blind Men and Lazarus* by the Glovers. *Jesus and the Lepers* by the Corvesarys. *Christ's Passion* by the Bowyers, Fletchers, and Ironmongers. *Descent into Hell* by the Cooks and Innkeepers. *The Resurrection* by the Skinners. *The Ascension* by the Taylors. *The Election of St. Mathias, Sending of the Holy Ghost,* &c. by the Fishmongers. *Antichrist* by the Clothiers. *Day of Judgment* by the Websters. The reader, perhaps, will smile at some of these COMBINATIONS.

In the second of these pieces, Adam and Eve are exhibited on the stage naked, and conversing about their nakedness. This pertinently introduces the next scene, in which they have coverings of fig-leaves. So extraordinary a spectacle was beheld by a numerous assembly of both sexes with great composure: they had the authority of Scripture for such a representation, and they gave matters just as they found them in the third chapter of Genesis. It would have been absolute heresy to have departed from the sacred text in personating the primitive appearance of our first parents, whom the spectators so nearly resembled in simplicity: and if this had not been the case, the dramatists were ignorant what to reject and what to retain.—The following is the substance and order of the former part of the play. God enters creating the world: he breathes life into Adam, leads him into Paradise, and opens his side while sleeping. Adam and Eve appear naked and *not ashamed*; and the old serpent enters, lamenting his fall. He converses with Eve. She eats of the forbidden fruit, and gives part to Adam. They propose, according to the stage direction, to make themselves *subligacula a foliis quibus tegamus pudenda.* Cover their nakedness with leaves, and converse with God. God's curse. The serpent *exit* hissing. They are driven from Paradise by four

angels, and the cherubim with a flaming sword. Adam appears digging the ground, and Eve spinning. Their children Cain and Abel enter. The former kills his brother. Adam's lamentation. Cain is banished, &c.

In the third, the prologue tells them, "that Noe shall goe into "the Arke, with all his Famylye, "his Wyfe excepte." After the long catalogue of birds, beasts, &c. which are supposed to have entered the vessel, Noah thus calls to his spouse:

NOYE *.

Wyfe, come in; whie stands thou there?
Thou art over froward, that sure I sweare;
Come in on God's half, tyme it were,
For feare lest that wee drowne.

NOYE'S WIEF.

You, Sir, sett up your sayle,
And rowe forth with evil hayle;
For, withouten land fayle,
I will not out of this grove.
But I have my gossopes evry ech one,
One fote further I will not gone;
They shall not drown, by Saint John,
And I may save ther lyves.
They loved me full well by Christ;
But thou wilt lett them into thie chest,
Ellis row forth maye when thou liste,
And get thee another wief.

NOYE.

Sem, sonne, nowe thie mother is war o woe,
By God faith another I doe not knowe.

SEM.

Father, I shall fetch her in, I trow
Withouten anie faile.
Mother, my father after thee sends,
And biddes thee into yonder ship wends;
Look upe and see the winds,
For we bene readie to sayle.

NOYE'S WIEF.

Sonne, go agayne to him, and saye,
I will not come therein to daye.

NOYE.

Come in, wief, in twentie devill waye,
Or allis stand there without.

CHAM.

Shall we all fetch her in?

NOYE.

Yea, sonnes, in Christ's blessing and mine,
I would ye hied yea be tyme;
For of this flood I stand in doubt.

THE GOOD GOSSOPES.

The flood comes fleeting in apace,
One every side it spredeth full fare;
For feare of drowning I am agast.
Good gossopes, let us draw neare,
And let us drink ere we depart;
For oft tymes we have done so:
For at a draught thou drinks a quart,
And so will I doe or I goe.
Here is a pottell, full of malmesay good and strong;
It will rejoyce both hart and tong;
Though Noe think us never so long,
Yet wee will drink a tyte.

JAPHET.

Mother, we pray you altogether;
For we are here your owne children;
Come into the ship for feare of the wedder,
For his love that you bought.

NOYE'S WIEF.

That I will not for all your call,
But I have my gossopes all.

SEM.

In faith, mother, yet you shall,
Whether you will or mongst.

NOE.

Well me wief into this boate.

NOE'S WYFE.

Have you that for thie note.

[*Gives* Noah *a box in the ear.*]

NOE.

A ha, Mary! this is whote:
It is good for to be still.
A, children! methink my boat remeves;
Our tarrying here heughly me greves:
On the land the water spreads:
God doe as he will.

The *Descent into Hell* concludes with our Saviour redeeming out of Purgatory all the saints, and leaving behind only one poor woman (probably a real character at the composition of this curious *drama*) whose crimes she confesses in a long speech:

Some time I was a tavernere,
A gentel gossepp, and a tapstere
Of wine and ale a trusty brewer,
Which woe hath me bewrought.
Of cannes I kepe no true measure;
My cuppes I solde at my pleasure,
Deceavinge many a creature,
Tho' my ale were noughte.

* This is copied from the MS. in the Bodleian library.

She is then welcomed by the Devils; which closes the piece.

159. CHICHEVACHE AND BYCORNE. Published in Dodsley's *Collection*, 8vo. 1780, vol. xii.

160. THE CHILD OF NATURE. Dramatic Piece, by Mrs. Inchbald. Acted at Covent Garden. 8vo. 1788. This drama is in four acts. It is taken from the *Zelie* of Madame Genlis, was acted with success, and still continues a stock-piece. The reader of this production will often be reminded of *The School for Lovers*.

161. CHILDREN; or, *Give them their Way*. Comic Drama, by Prince Hoare. Acted at Drury Lane for Mr. Bannister's benefit. There was a good deal of whim in it, suited to display the abilities of Mrs. Jordan and Mr. Bannister; but some of the actors had so ill studied their parts, that the representation sustained material injury. Songs only printed. 8vo. 1800. Music by Kelly.

162. THE CHILDREN IN THE WOOD. Musical Entertainment, by Thomas Morton. Acted at the Haymarket, 1793, with great success. When it first appeared, it was ascribed to Mr. Rose; but Mr. Morton's property in it is not now doubted. It is a very interesting piece; in which the serious and comic are happily blended. The children (contrary to the old ballad story, on which the piece is founded) are here saved from destruction; a circumstance highly gratifying to the feelings of the audience. The character of Walter possesses those traits of excellence, which furnish an opportunity to the actor to seize and expand them to a perfection of which the author perhaps never dreamt. Read the character of Walter, and then see Mr. Bannister perform it! You are astonished at the effect produced from such meagre materials; it perhaps exceeds every other effort of the modern drama. Music by Dr. Arnold. Printed only in a pirated edition, Dublin, 12mo. 1794.

163. THE CHILDREN OF HERCULES. Translated from Euripides, by Michael Wodhull. 8vo. 1782.

164. THE CHILDREN'S BALL; or, *The Duel*. Com. from Mad. Genlis's *Theatre of Education*. 8vo. 1781; 12mo. 1787.

165. THE CHIMÆRA. Com. by T. Odell. Acted at Lincoln's Inn Fields. 8vo. 1721. The date and title of this piece are sufficient to point out the design of it; which was, to expose the follies and absurdities that mankind were drawn into by the epidemical madness of that extraordinary year.

166. THE CHIMNEY CORNER. Musical Ent. by Walsh Porter. Acted at Drury Lane, 1797, but with no success, though aided by some pretty music, the composition of Mr. Kelly. We have heard that it was principally a translation from the French. Not printed.

167. THE CHIMNEY SWEEPER. Ballad Opera. Acted at Goodman's Fields, 1736. Not printed.

168. THE CHINESE FESTIVAL. A Ballet, or grand Entertainment of Dancing, composed by Mr. Noverre, 1755. This entertainment, being not in itself in any respect dramatic, could not properly claim a place in this work, or indeed be thought deserving of any mention, were it not for its having been the cause of an extraordinary incident in theatrical history, which is one proof among many, how far an unreasonable prejudice, excited by the most trivial apparent cause, may misguide

public judgment, and occasion it to crush and overthrow in one point the very fabric which in some other it has been itself attempting to rear. The town had for some seasons been murmuring at the *avaricious* disposition, as it was styled, of the managers, in *presuming* on success with the public, on the *bare merit* of some *trivial* authors, such as Shakspeare, Jonson, Rowe, Otway, &c. and grudging the expense attending on the *more necessary* decorations of the stage, consisting of *dancers*, gay *scenery*, &c.; a complaint which from Englishmen could scarcely indeed have been expected. Yet the managers, willing to oblige them at any rate, and so fond of the favour and goodwill of their supporters, that, like Lord Townly, they were willing "to feed even their very follies to "deserve it," determined to spare no expense in procuring these tinsel trappings to the Muse, this costly garnish to the dish of public taste; and on the recommendation of Mr. Denoyer, senior, engaged Mr. Noverre himself, a Swiss by birth, in their service, and, as they were well convinced of his abilities, gave him a plenipotentiary commission to employ whom he pleased under him. This engagement with Mr. Noverre, however, was entered into long before the declaration of war with France. But the time necessarily employed in procuring a sufficient troop to execute a plan so extensive and magnificent as was proposed, which was to consist of upwards of an hundred persons, and those to be collected from the different parts of the world, some being Italians, some Germans, some Swiss, and some few (but these by much the smallest number) Frenchmen, together with their respective voyages to London, the time taken up in contriving and making up such a numerous variety of suitable habits, and that required for repeated practices of the ballet itself before it could be sufficiently regular to make its appearance, took up a space of about eighteen months; during which time England had come to an open rupture with France, and war had been declared against that nation. Here then arose an opportunity for the private enemies of the manager (and such every manager must necessarily have, among those authors whose vanity has soared to dramatic writing, and yet whose merit, being unequal to the task, has subjected their pieces to a rejection) to exert their spleen, and show their malevolence. Paragraphs were repeatedly inserted in the public papers, "that the "managers of Drury Lane were "engaging and bringing over a "troop of Frenchmen to the King's "Theatre in London, at the very "time that England had just de-"clared war with France." Nay, they did not scruple to add, that the managers had sent over not only for French dancers, but French dresses also, and even that the very carpenters and other manufacturers were to be from that nation. No wonder then if, thus prepossessed by calumny and falsehood, the populace, whose conclusions are generally right, however they may be misguided as to their first motives, became extremely exasperated against the managers for a step, which, had it been really fact, would have been so very ill-timed and unpopular. In consequence therefore of this ill-grounded resentment, the piece, even on the very first night of its appearance, though honoured with the sanction of His Majesty's com-

mand and presence, could not escape ill treatment; but on the ensuing one, when it had not that protection to secure it, the tumults were very violent; and the contests between the opponents of the ballet, and some young persons of fashion who were desirous of supporting it, rose to so great a height, that even blows were interchanged. This, however, lasted only five nights; for on the sixth, being determined absolutely to put a stop to it, the rioters went to such lengths as to do very considerable damage to the theatre; and, not contented with venting their fury on the spot where the supposed offence had been given, they inflamed the mob without doors to join with them in the cause, and proceed to an attack on Mr. Garrick's house in Southampton Street, which, but for the timely interposition of the civil magistrate, it is most probable they would have entirely demolished. The piece, however, was never afterwards attempted to be performed, and the managers were obliged to sit down contented with the loss of upwards of four thousand pounds, which they had expended on this affair, in gratification, as they intended it, of the public taste. Mr. Foote, in his *Minor*, has, with great humour, referred to this fact, and ridiculed the folly of this absurd opposition, where he makes Shift say, when relating his adventures while a candle-snuffer at the theatres, that "it was in that office he acquired "intrepidity;" "but," adds he, "an unlucky crab-apple applied to "my right eye by a patriot gin-"gerbread-baker in the Borough, "who would not suffer three "dancers from Switzerland, be-"cause he hated the French, "obliged me to a precipitate re-"treat."

169. THE CHINESE ORPHAN. Historical Trag. Altered from a specimen of the Chinese tragedy in Duhalde's *History of China*, interspersed with songs after the Chinese manner. By William Hatchet. 8vo. 1741. See further under ORPHAN OF CHINA.

170. CHINON OF ENGLAND. Play. Acted at the Rose Theatre, Jan. 3, 1595. In Henslow's list.

171. CHIT CHAT. Com. by T. Killigrew. 8vo. N. D. [1719.] This play is little more than what its title implies, viz. an unconnected piece, consisting principally of easy and genteel conversation; yet it met with considerable applause when represented at Drury Lane Theatre; and so strongly was the interest of the author, who had a place at court, supported by the Duke of Argyle and others of his friends, that the profits of this play were said to have amounted to upwards of a thousand pounds.

172. CHIT CHAT; or, *The Penance of Polygamy*. Interlude, by B. Walwyn. Acted at Covent Garden. 8vo. 1781. A temporary satire on the doctrines of the "*Thelyphthora*."

173. CHLORIDIA; or, *Rites to Chloris and her Nymphs*. Masque, by Ben Jonson. Presented at Court, by the Queen and her Ladies, at Shrovetide. 4to. 1630; 8vo. 1756.

174. THE CHOCOLATE MAKERS; or, *Mimickry Exposed*. Int. by G. Hayley. Acted in Dublin. 8vo. 1759.

175. THE CHOEPHORÆ. Trag. translated from Æschylus, by R. Potter. 4to. 1777; 8vo. 1779. The scene of this tragedy is at Argos, before the royal palace.

Orestes, according to the custom of ancient times, offering his hair on the tomb of his father, sees a train of females advancing from the house, and bringing libations to the tomb; from whence the play receives its name. The action is afterwards removed to the area before the palace. This may be considered as a sequel to the tragedy of *Agamemnon*; the anger of the gods, and the vengeance of Orestes against Clytemnestra and Ægisthus, being here executed. "The spirit of Æschylus shines through this tragedy; but a certain softening of grief hangs over it, and gives it an air of solemn magnificence."

176. THE CHOICE. Com. in two acts, by Arthur Murphy. Acted at Drury Lane, 1764, for the benefit of Mr. and Mrs. Yates. 8vo. 1786. The characters are well drawn, the style is animated, and the piece was well received, but has not been since revived.

177. THE CHOICE OF APOLLO. Serenata, by John Potter. Performed at the Haymarket. 4to. 1765. The music by William Yates.

178. THE CHOICE OF HARLEQUIN; or, *The Indian Chief*. Pant. composed by Mr. Messink. In probability of fable, and in point of moral, this piece, which was acted with great success at Covent Garden, 1781-2, was superior to nineteen-twentieths of its tribe. 8vo. 1782.

179. THE CHOLERIC FATHERS. Com. Op. by Thomas Holcroft. Acted at Covent Garden. 8vo. 1785. The story of this piece turns on two passionate old men sacrificing the inclination and happiness of their children to their own humours. The stratagems of a servant to delude them into reconciliation, and his detection widening the difference and heightening the embarrassment, constitute the business of the play. The characters want novelty; but the sentiments are strong, and the language is sprightly. It was acted seven nights, with approbation.

180. THE CHOLERIC MAN. Com. by Richard Cumberland. Acted at Drury Lane. 8vo. 1775. This play is taken from *The Heauton-timorumenos* of Terence. The newspaper critics of the times charged Mr. Cumberland with having borrowed from Shadwell's *Squire of Alsatia*, a piece of which he declares he had no knowledge. These attacks, which ought to have been treated with silent contempt, drew from Mr. Cumberland a peevish dedication, which seemed to prove that he possessed too much sensibility for a happy man.

181. CHRISTIANETTA. A Play, by Richard Brome. Entered on the books of the Stationers' Company, August 4, 1640; but probably not printed.

182. THE CHRISTIAN HERO. Trag. by George Lillo. 8vo. N.D. [1734.] 2d edit. 8vo. 1735. This play is founded on the history of the famous George Castriot, commonly called Scanderbeg, King of Epirus. It was performed at the Theatre in Drury Lane, and with but very little success. The editor of Whincop's *Scanderbeg* seems, in a preface to that play, to glance a hint of some ungenteel behaviour in Mr. Lillo with regard to it. But as it is well known, that disappointment on one side is sometimes the occasion of injustice towards the other, we cannot think

the reality of the accusation in this case seems perfectly authenticated.

183. A CHRISTIAN TURN'D TURK; or, *The tragical Lives and Deaths of the two famous Pirates* WARD *and* DANSIKER. Trag. by Robert Daborne, Gent. not divided into acts. 4to. 1612. The story is taken from an account of the overthrow of those two pirates, by Andrew Barker, 4to. 1609.

184. CHRISTMAS COMES BUT ONCE A YEAR. Play, by Thomas Dekker. Acted 1602. N. P.

185. CHRISTMAS, *his Masque*, by Ben Jonson. Presented at Court, 1616. 8vo. 1756.

186. THE CHRISTMAS ORDINARY. Com. by Trinity College, Oxford. This piece was entered on the books of the Stationers' Company, June 29, 1660; but we believe was not printed.

187. CHRISTMAS ORDINARY. A private Show, wherein is expressed the jovial freedom of that festival. Acted at a gentleman's house among other revels. 4to. 1682. This piece is written by a person who was Master of Arts, and is signed with the letters W. R.

188. A CHRISTMAS TALE. Dr. Ent. in five parts, by David Garrick. First acted at Drury Lane, Dec. 27, 1773. Printed in 8vo. 1774. A performance yet more contemptible in its composition than *Cymon*, which led the way to this childish and insipid species of entertainment. The success of the *Christmas Tale* (which is founded on Favart's *Fée Urgelle)*, though moderate, was chiefly owing to the assistance of Loutherbourg, who about this period began to exert his talents as a scene-painter in the service of Drury Lane theatre. This piece, after being gradually curtailed (8vo. 1776, in three acts), and reprobated in the newspapers, was at last hooted and laid aside.

On this occasion we may observe, that, when a vicious taste prevails in an audience, a manager should struggle to correct it, instead of seeking to derive advantage from the reigning fashions or follies of the age.

" The drama's laws the drama's patrons give,"

says the first of modern critics; but, as he has elsewhere expressed himself of Dryden, " in a pointed " sentence, more regard is com- " monly had to the words than to " the thought; so that it is very " seldom to be rigorously under- " stood." In whatever cause the present times may appear supine and neglectful, the interests of literature have by no means been abandoned. An age that has produced and applauded *Elfrida* and *Caractacus*, cannot justly be suspected of very strong aspirations after such infantine performances as *Cymon* and the *Christmas Tale*. The public taste, in these instances, did not mislead the manager; but the manager availed himself of the ductility of the public, and (artificially enough) created an appetite for such pieces as he himself was capable of producing. The general dissipation of which moralists complain, under proper direction, might in some measure reform itself. Theatrical amusements, of whatever they may consist, are sure to be attended; and where no exhibitions, but such as tend to enlarge the understanding or amend the heart, are offered to an audience, is there need of a ghost to inform us that no others can be followed? Let

us, therefore, acquit the public taste of depravation, and lay the blame on a quarter where it ought more equitably to fall. The manager, in short, who persists in offering such frivolous entertainments to the public, though placed at the head of a Theatre Royal, is little better in reality than a pander to dissipation, and deserves not a distinction more honourable than that of master to the first puppet-show in Europe. The music of this piece was by Dibdin; who tells us, that he composed the whole of it, and played it to Mr. Garrick's friends, before he had committed any part of it to paper; and that "from that time "to this [1805], he has never writ-"ten down his compositions till "they were wanted, either for a "band or for the engraver!"

189. CHRISTOPHER LOVE, the Tragedy of. 4to. 1651. We find this piece mentioned in the Appendix to Mr. Barker's List of Plays; but it is not a drama.

190. CHRIST'S PASSION. Trag. by George Sandys. 8vo. 1640. This play was not intended for the stage, and is only a translation of the *Christus Patiens* of Hugo Grotius, with annotations. It was, however, esteemed a very good translation by his contemporaries, and is even strongly commended in a copy of verses prefixed to it by the great Lord Falkland.

191. OF CHRIST WHEN HE WAS TWELVE YEARS OLD. Com. This is one of the pieces written by Bishop Bale, of which we know nothing more than the name, as handed down to us by himself in a catalogue of his works.

192. CHRONONHOTONTHOLOGOS. A burlesque Trag. by Harry Carey. 8vo. 1734; 4to. 1743; 8vo. 1753, 1770. Acted with success at the Little Theatre in the Haymarket. This piece, though designed as a ridicule on the extravagance of such inflated and bombastic tragedies as were in favour about the time it was written, would produce no effect on modern audiences, who have beheld *Zingis*, *Sethona*, and *The Fatal Discovery*, which every way exceeded it in tumour, meanness, and improbability. The idea of a warrior's piling himself up on dead bodies till he reached the gods, who, for his heroism, invites him to remain with them, which offer he rejects, because he was summoned to earth by the eyes of his mistress, is very happy:

"Oh! had you seen him, how he dealt
out death,
"And at one stroke robb'd thousands of
their breath;
"While on the slaughter'd heaps himself did rise,
"In pyramids of conquest, to the skies;
"The gods all-hail'd, and fain would
have him stay;
"But your bright charms have call'd
him thence away."

193. CHUCK; or, *The School Boy's Opera*. 1736. This piece is extremely puerile; yet the author or editor has thought proper to put Mr. Cibber's name to it.

194. THE CHURL. Com. translated from Plautus, by Richard Warner. 8vo. 1772. Plautus calls this comedy *Truculentus*, which signifies *rustic, clownish, ill-bred, morose*. Of the value of this play there are different opinions. Mr. Warner says, "The character of "Phronesium is a mere picture of "the very worst and most de-"bauched of courtezans, without "the least remorse or punish-"ment: and then at the end "Plautus talks of its being dedi-"cated to Venus; not to love, "order, or elegance, but to love and

" debauchery. It has scarce any " humour in it; and the character " of the Churl, or Truculentus, " is, in regard to the business of " it, absolutely nobody. Yet, ac- " cording to Cicero, this comedy " was one of Plautus's favourites." With this opinion the French translator, Limiers, agrees; though some modern critics, as Joachim Camerarius, and J. Palmerius, are lavish in commendation of this performance.

195. THE CHYMICAL COUNTERFEITS; or, *Harlequin Worm Doctor*. Pant. Acted at Goodman's Fields, 1734.

196. CICILIA AND CLORINDA; or, *Love in Arms*. Tragi-Com. by Thomas Killigrew. Fol. 1664. This is formed into two plays; the first of which was written at Turin, about 1650, and the second at Florence, in 1651. The scene of both pieces lies in Lombardy; and the characters of Amadeo, Lucius, and Manlius, seem copies of Aglatidas, Artabes, and Megabises, in the *Grand Cyrus*, part i. book 3.

197. LA CICISBEA ALLA MODA. B. 4to. 1759.

198. THE CID. Tragi-Com. by Joseph Rutter. Acted at Court, and at the Cockpit, Drury Lane. This play is written in two parts, both printed in 12mo.; the first in 1637, the second in 1640. They are translations at large, and with some alterations, of the celebrated *Cid* of Corneille; and were undertaken, the first at the request of the Earl of Dorset, to whose son the author was tutor, and the second by the command of King Charles I. who was so well satisfied with the first translation, as to order the second part to be put into Mr. Rutter's hands for the same purpose.

199. THE CID; or, *The Heroick Daughter*. Trag. 12mo. 1714. This is a translation from Corneille, by John Ozell. Roderic Dias de Bivar, surnamed the Cid, which in the Moorish language signifies *lord*, one of the greatest captains of the eleventh century, was the model of all the warriors and cavaliers of his time. He signalized his valour against the Moors of Spain, whom he vanquished in several combats, and from whom he took Valencia and many other important places. He lived in the reign of Alphonso II. King of Leon and Castile, who, far from recompensing his services, persecuted him; a fatality common to almost all the great men who have been the ornaments and glory of Spain. He died at Valencia in 1099. Corneille in his tragedy has faithfully kept up to the history: the reciprocal passion of the Cid and Chimene, his combat with the father of his mistress, the death of Count Gomez de Gormas, the grief of Chimene, the king's command that she should marry her lover—all these circumstances are perfectly authenticated.

200. THE CID. Trag. 8vo. 1802. This is a translation from Corneille, by a quondam " Cap- " tain in the Army." He must have been a much better officer than a writer, to have rendered his resignation any great loss to his country. Of the admirable play of Corneille we have indeed a faint representation of the substance; but clothed in a language and versification, of which it is difficult to say which is the most wretched. Need we add, that this piece was never acted?

201. CINDERELLA; or, *The Little Glass Slipper*. Grand Spectacle. Acted at Drury Lane, Jan.

1804. A very splendid, moral, interesting, and successful piece. Not printed. The groundwork of it will be found among the *Tales of Mother Goose*; but the author (said to be a young Oxonian), to give it more variety, had recourse also to the heathen mythology.

202. CINNA'S CONSPIRACY. T. Anonym. Acted at Drury Lane. 4to. 1713. The scene Rome. Plot from the Roman history. In a pamphlet by Daniel Defoe, written about 1713, this play is, and we think not without probability, ascribed to Colley Cibber, who spoke the prologue.

203. THE CIRCASSIAN BRIDE. Op. Acted at Drury Lane, Feb. 23, 1809. The music, by Mr. Bishop, was very pretty; but the dialogue weak; and the piece was given out for repetition with much disapprobation. *The following night that splendid theatre was burnt to the ground!* It was therefore never acted a second time. Songs only printed. 8vo. 1809.

204. CIRCE. Trag. by Dr. Charles D'Avenant. Acted at the Duke of York's Theatre, with considerable applause. 4to. 1677; 4to. 1685. Prologue by Dryden, Epilogue by Lord Rochester, and the music by Bannister. The scene lies in Taurica Chersonesus, and the plot is borrowed from poetical history, viz. Ovid's *Metamorphoses*, book xiv. Boccace, Nat. Comes, &c. It is written in rhyme.

205. THE CITIZEN. By Arthur Murphy. Performed as a comedy of three acts, 1761. Printed as a farce, 8vo. 1763; and, with the title of a comedy again, 8vo. 1786. This was one of the new pieces which were brought on the stage in the summer of 1761, at Drury Lane, under the management of Mr. Foote and its author. It is rather a long farce than a comedy; the incidents being all farcical, and the personages *outré*. The character of Maria, a girl of wit and sprightliness, who, in order to escape a match which she has an aversion to, and at the same time make the refusal come from her intended husband himself, by passing on him for a fool, is evidently borrowed from the character of Angelique in the *Fausse Agnes* of Destouches; nor has the author been quite clear from plagiarism as to some other of the characters and incidents. It did not meet with so much success as either the *All in the Wrong*, or the *Old Maid*, of the same author, which appeared at the same time; and indeed Mr. Murphy has seemed himself to acquiesce in the public judgment, by not having suffered this piece to appear in print as originally acted. It was, however, remarkable for having given an opportunity of showing the extraordinary talents of a young actress who had never trod the stage before, viz. Miss Elliot, who was extremely pleasing in every various transition of the character of Maria.

206. CITIZEN TURNED GENTLEMAN. By E. Ravenscroft. 4to. 1672. See MAMAMOUCHI.

207. THE CITIZEN'S DAUGHTER. Farce. 12mo. No date. [About 1775.]

208. THE CITY ASSOCIATION; or, *The National Spirit roused*. Mus. Ent. Acted at the Haymarket, 1780. Not printed.

209. THE CITY BRIDE; or, *The Merry Cuckold*. Com. by Jos. Harris. Acted at Lincoln's Inn Fields. 4to. 1696. This play is borrowed almost entirely from Webster's *Cure for a Cuckold*; several whole scenes being the same, but spoiled by the present trans-

poser; so that its success was but very indifferent.

210. THE CITY FARCE. [By Mr. Weddell.] 8vo. 1737. Designed, says the title-page, for Drury Lane Theatre. This piece ridicules the city train-bands, and some of the follies of the city shopkeepers. Prefixed to it is "An Address to the Pit."

211. THE CITY HEIRESS; or, *Sir Timothy Treatall.* Com. by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1682. This play was well received, but is in great measure a plagiarism, part of it being borrowed from Middleton's *Mad World my Masters*, and part from Massinger's *Guardian*. From the character of Sir Timothy Treatall, and that of Middleton's play from which it was taken, collected together, may be deduced the origin of the Sir John English, in C. Johnson's *Country Lasses*. Mrs. Behn has also introduced into this play a great part of the *Inner-Temple Masque*, by Middleton. The Prologue was written by Otway.

212. THE CITY LADY; or, *Folly Reclaim'd.* Com. by Thomas Dilke. Acted at Little Lincoln's Inn Fields. 4to. 1697. Scene Covent Garden. It was acted only three nights.

213. THE CITY MADAM. Com. by Philip Massinger. Acted at Black Friars. 4to. 1659. This is an excellent comedy; nor can there perhaps be shown a more perfect knowledge of the disposition of the human mind than is apparent in the behaviour of the city lady and her two daughters to the husband's brother, who is unfortunately fallen into distress, and is become a dependent on the family. The plot, the business, the conduct, and the language of the piece, are all admirable. Mr. Love [Dance], in the year 1771, made some judicious alterations in it; with which it was acted at Richmond; but not printed. See RICHES.

214. THE CITY MATCH. Com. by Jasper Mayne, D.D. This play was presented before the King and Queen at Whitehall, in 1639, and there is an edition of it in folio the same year; another in 4to. 1658; and a third in 8vo. 1659. D. C. The scene lies in London, and it has been esteemed a very good comedy. See THE SCHEMERS.

215. THE CITY NIGHTCAP; or, *Crede quod habes, et habes.* T. C. by Robert Davenport. Acted at the Phœnix, Drury Lane. 4to. 1661. D. C. This play met with very good success. The plot of Lorenzo, Philippo, and Abstemia, is taken from Philomela, the Lady Fitzwater's Nightingale, by Robert Greene, which resembles the Curious Impertinent in *Don Quixote*; and that of Ludovico, Francisco, and Dorothea, in which the new-married lady is set to do homage to her husband's nightcap, which Mr. Ravenscroft has also introduced into his *London Cuckolds*, is borrowed from Boccace's *Decameron*, Day 7, Nov. 7.

216. CITY POLITIQUES. Com. by J. Crowne. 4to. 1675, 1683, 1688, 1693. This play was a very severe satire upon the Whig party then prevailing; yet has the author vindicated himself, in his epistle to the reader, from what had been laid to his charge; viz that he had intended a personal abuse on a certain eminent serjeant at law and his wife, under the characters of Bartoline and Lucinda, and a doctor under that of Panchy.

217. THE CITY RAMBLE; or,

The Playhouse Wedding. Com. by E. Settle. Acted at the Theatre Royal. 4to. N. D. [1711.] The first two speeches of this play are taken from Beaumont and Fletcher's *Knight of the Burning Pestle*; and much throughout the whole piece is from *The Coxcomb* of the same authors. It was performed three times only, in the summer, at Drury Lane.

218. A CITY RAMBLE; or, *The Humours of the Compter.* Farce, by Charles Knipe. Acted at Lincoln's Inn Fields. 12mo. 1715 and 1736. The name of this farce is sufficient to point out its subject. Whincop says, it was received with applause.

219. THE CITY SHUFFLER. A Play, probably never printed. It was among those destroyed by Mr. Warburton's servant.

220. THE CITY WIT; or, *The Woman wears the Breeches.* Com. by Richard Brome. 8vo. 1653. The Prologue is a mixture of prose and verse.

221. THE CIVILIAN; or, *The Farmer turned Footman.* Mus. Farce, by Samuel William Ryley. Performed at Manchester, 1792. 12mo. N. D. Printed at Huddersfield.

222. THE CLANDESTINE MARRIAGE. Com. by George Colman and David Garrick. Acted at Drury Lane. 8vo. 1766. This is indisputably one of the best comedies produced in the present age. The hint of it came from Hogarth's *Marriage Alamode*, as the Prologue confesses. It was received at first with very great applause, and still deservedly continues to be a favourite performance. We have usually heard that Garrick's share of this piece was Lord Ogleby and the courtly family; and Colman's, Sterling and the city family. But the following was related to us by a gentleman, who declared that it was from the mouth of Mr. Colman himself: "Garrick composed two "acts, which he sent to me, de- "siring me to *put them together*, "or do what I would with them. "I did put them together, for I "put them into the fire, and "wrote the play myself." [See FALSE CONCORD.] Garrick, however, wrote both the Prologue and Epilogue to it, the latter of which is a little drama in itself. The incomparable acting of the late Mr. King, in the part of Lord Ogleby, could not be too highly praised, nor will it ever be forgotten by those who have seen it. A female critic (Mrs. Inchbald) says, "Lord Ogleby, once the "most admired part in this co- "medy, is an evidence of the "fluctuation of manners, modes, "and opinions;—forty years ago, "it was reckoned so natural a re- "presentation of a man of fashion, "that several noblemen were said "to have been in the author's "thoughts when he designed the "character; now, no part is so "little understood in the play; "and his foibles seem so discord- "ant with the manly faults of the "present time, that his good qua- "lities cannot atone for them." To this it has been well replied, that, "considered merely as a "delineation of manners, Lord "Ogleby is, no doubt, a fleeting "and fugacious being; but the "foundation of his artificial cha- "racter is so noble, so generous, "and so kindly, that, whenever "it can find a proper representa- "tive, it must continue to excite "our sympathies." But we must observe, that the part of Canton, however amusing to the galleries,

is an illiberal caricature of the Swiss nation, and therefore disgraceful to the English stage.

223. CLARICILLA. Tragi-Com. by Thomas Killigrew. Acted at the Phœnix in Drury Lane. 12mo. 1641; fol. 1664.

224. CLARISSA; or, *The Fatal Seduction.* Trag. in prose, by Robert Porret. 8vo. 1788. This piece, which was never acted, is taken from Richardson's novel of *Clarissa Harlowe.*

225. CLAUDINE; or, *The Basket-maker.* Burl. by Charles Dibdin, jun. Acted at Sadler's Wells. 8vo. 1801.

226. CLAUDIUS TIBERIUS NERO, *Rome's greatest Tyrant (the Tragedie of), truly represented out of the purest Records of those Times.* 4to. 1607. *Dedicated to the Right Worshipful Sir Arthur Mannering (Sonne and Heyre unto Sir George Mannering, of Eithfield, in the County of Salop), Carver unto Prince Henry his Grace.*

227. CLAVIDGO. Trag. translated from the German of Goethe. Never acted. 8vo. 1798.

228. CLAVIGO. The last scene of the above tragedy, by Goethe, under this title, was translated, and printed in *The Speculator,* a periodical Work, 8vo. 1790.

229. CLEANDER. Trag. by Philip Massinger. Licensed May 7, 1637; and acted by the King's Company. N.P. and probably lost.

230. CLEMENTINA. Trag. by Hugh Kelly. Acted at Covent Garden. 8vo. 1771. This play is entitled to some degree of applause, if regarded merely as the work of an unlettered man, but would confer no credit on any author of a higher rank. The language of Clementina, so far from being elevated on tragic stilts, is scarcely raised above the most creeping prose. The performance of Mrs. Yates alone could have counteracted, for nine nights, its natural tendency towards damnation. The author's political exertions having rendered him obnoxious to party, his play was brought forward without his name; in consequence of which Mr. Colman obtained for him 200*l.* of the bookseller for the copy. A gentleman being asked, after one of the representations of this play, if he did not hiss it, replied, "How "could I? A man can't hiss and "yawn at the same time."

231. CLEOMENES; or, *The Spartan Hero.* Trag. by John Dryden. Acted at the Theatre Royal. 4to. 1692. This play, notwithstanding the misrepresentation of it by Dryden's enemies at court, was acted with great applause. The plot of it is professedly taken from Plutarch; but improved by the addition of Cassandra's love for Cleomenes, and the giving him a second wife. The scene lies in Alexandria and the port of that city; and to all the editions is prefixed the life of Cleomenes. Dr. Johnson observes, that this tragedy is remarkable, as it occasioned an incident related in *The Guardian,* and allusively mentioned by Dryden in his preface. As he came out from the representation, he was accosted thus by some airy stripling: *Had I been left alone with a young beauty, I would not have spent my time like your Spartan.—That, Sir,* said Dryden, *perhaps is true; but give me leave to tell you, that you are no hero.*

232. CLEONE. Trag. by R. Dodsley. Acted at Covent Garden. 8vo. 1758. An imperfect hint towards the fable of this tragedy was taken from the *Legend of St. Genevieve,* written originally in

French, and translated into English in the 17th century by Sir William Lower. Mr. Pope had attempted in his very early youth a tragedy on the same subject, which he afterwards destroyed. The circumstance of Siffroy's giving his friend directions concerning his wife, seems to savour somewhat of Posthumus's orders in *Cymbeline*. The latter scenes, containing Cleone's madness over her murdered infant, are wrought to the highest pitch, and received every advantage they could possibly meet with from the inimitable performance of Miss Bellamy; to whose peculiar merit, in this trying part, it would be doing injustice not to pay that tribute in this place, which the most judicious audience in the world, viz. that of London, afforded her during a long and crowded run of the piece, though Mr. Garrick (who had refused it, probably because it contained no character in which he could have figured himself) did his utmost to overpower it, by appearing in a new part (that of Marplot) on the very first night of its representation. Annexed to this tragedy is an ode, entitled *Melpomene*, which does honour to its author. The Prologue by Mr. Melmoth; the Epilogue by Mr. Shenstone.

233. CLEONICE, PRINCESS OF BITHYNIA. Trag. by John Hoole. Acted at Covent Garden. 8vo. 1775. Mr. Hoole's third production. An ill-fated piece, but not more deserving severity than many others that have escaped it. This author's conduct, after the miscarriage of his play, is worthy the imitation of other unsuccessful dramatists. Mr. Hoole returned a part of the money he had received for the copy; observing, that he designed it to have been as lucrative to the publisher as to himself; and therefore it was unjust that the chief loss should happen to the former.

234. CLEOPATRA. Trag. by Sam. Daniel. 12mo. 1594; 8vo. 1598; fol. 1601; 8vo. 1611; 4to. 1623; 12mo. 1718. This play is founded on the story of Cleopatra, in Plutarch's Lives of Antony and Pompey; and on a little French book, of which we have a translation by Mr. Otway, entitled *The History of the Three Triumvirates*. This tragedy was very much esteemed in its time; and in the edition of it in 4to. 1623, the author has made various alterations greatly to its advantage. Scene in Alexandria.

235. CLEOPATRA, QUEEN OF EGYPT, her Tragedy, by Thomas May. 12mo. 1639; 12mo. 1654. This is upon the same story with the foregoing; and the author, either with an intent of showing his learning or his candour, has throughout quoted in the margin the historians from whom he took the story, viz. Plutarch, Dion Cassius, Suetonius, Strabo, and Appian. He has, besides, borrowed several other embellishments, particularly Callimachus's Epigram upon Timon; and, in the later edition, an account of the ancient Libyan Psylli, celebrated for curing the venomous wounds given by serpents, by sucking the part. The scene Egypt. Notwithstanding all the learning and research employed upon it, however, this is but an indifferent piece.

236. CLIFFORD CASTLE. An afterpiece, with this title, was performed at the Glasgow theatre, on the 5th of May 1809, for the benefit of the author; but who the author is we have yet to learn. Not printed.

237. CLOACINA. A Comi-Trag. Anonym. [We believe, Henry Man.] 4to. 1775. This piece (as every reader will suppose from its title) was not intended for exhibition. It contains, however, some pleasant satire on the caprice of managers, and the bad taste displayed by our modern writers of tragedy. The whole is interspersed with pleasant but severe strokes of ridicule on particular characters; among which that of an eminent patriotic speaker is delineated in the following couplet:

"The specious B—ke, who talks without design,
"As Indians paint, because their tints are fine."

We do not think our author's censure is absolutely just on the present occasion; but yet, if the orator be such a one as he describes, the comparison in the second line is at once new, happy, and judicious. The following extract will require no key:

[*A tumultuous Assembly of* Conspirators *of all Orders*; Senators, Lawyers, Divines, Authors *of many Denominations, and little* Wits *without Number, all caballing together. A vacant Throne erected for the* Goddess, *who rises from a Trap-door in an unseemly Condition, amidst a formidable Body-guard of Nightmen, with* Links, Chamberpots, *and other Emblems of Dignity.*]

After silence is proclaimed thrice, STANOPEPOSIS *harangues as follows:*

"I beg leave to lay before this respectable, thrice elegant, and thrice graceful assembly, a complete system of education to qualify a gentleman for a court, whom no haberdasher will trust behind his counter."

[*Here* STANOPEPOSIS *consults that amiable equilibrium of position which Corporal Trim preferred when reading the sermon to Dr. Slop and Mr. Shandy; and thus proceeds:*

Dread Sirs,—'tis thus I—teach—the world—in prose;
Young man of wisdom—never pick thy nose:
Nor hope to find through life propitious gales,
Unless thou cleanse thy teeth—and clip thy nails.
Important truths for polish'd wits to know,
That teeth will perish, and that nails will grow.

[ALL. *Excellent! excellent!*

'Tis strange to think what learned lengths I've run,
To find sound maxims for a trav'lling son;
I taught the boy this grand, immortal creed,
When lips are greasy, wipe them while you feed;
With taste sublime, O wash thy filthy face;
And learn the *graces* with a *graceful grace.*

CHORUS.

Goddess! hear this suppliant pray'r,
Take four volumes to thy care;
Paper's soft, as need to be,
Worthy him and worthy thee.

I taught my son to keep one foot before,
And one behind, when bowing to a w—e,
To mind his sink was not too quick, too slow,
Too long—too short—too high—nor yet too low;

[ALL. *Fine! marvellously fine!*

To bend his body in a graceful line,
To dance, to dress, to drink, and to design.
My son, said I, be crafty as a knave,
Cringe like a fool, and flatter like a slave;
Consult applause, by mean disgraceful arts;
Neglect all principle, to show your parts;
Caress the polish'd, spurn the vulgar race,
And learn the *graces* with a *graceful grace.*

[*A general applause, clapping hands, rattling of sticks, &c.*

CHORUS.

Goddess! hear this suppliant pray'r,
Take four volumes to thy care;
Books from common sense so free,
Worthy him and worthy thee.

I teach my boy in these persuasive strains:
"Renounce your feelings, and confound your brains:
If e'er you valu'd Maxims wrote by me,
Don't be a man, but only seem to be.
To sacred taste religiously attend;
The wise are born for that important end:
Externals only make a man divine;
Dress like a duke, and like a duke you'll shine.

firmed in their suspicions, that they united to damn this piece, and even extended their resentments to every thing that was suspected to be this author's for a considerable time after.

263. THE COFFEEHOUSE. Com. translated from Voltaire; printed in Dr. Francklin's edition.

264. THE COFFEEHOUSE; or, *The Fair Fugitive.* Com. translated from Voltaire. 8vo. 1760.

265. THE COFFEEHOUSE POLITICIAN; or, *The Justice caught in his own Trap.* Com. by Henry Fielding. 8vo. 1730. This play has no very great share of merit, yet was performed with tolerable success at the Little Theatre in the Haymarket.

266. THE COGGESHALL VOLUNTEER CORPS. Farce, Anon. 8vo. 1804. Never acted.

267. COLA'S FURY; or, *Lirenda's Misery.* Tragedy, by Henry Burkhead. 4to. 1645. The subject of this play is the Irish rebellion which broke out in October 1641; and the principal personages who had any concern in the transactions of that time are distinguished under fictitious names: viz. Duke of Ormond, Osiris; Sir John Borlace, Berosus, &c. as may be easily discovered by referring to Temple's, Borlace's, and Clarendon's Histories. This tragedy was never acted, but is commended, in most extravagant terms, in two copies of verses prefixed to it; of one of which, by a Mr. Paul Aylward, the following lines form a part:

"What tho' of Terence, Seneca, we hear,
"And other modern scenics in our sphere;
"You I prefer. Jonson for all his wit
"Could never paint out times as you have hit
"The manners of our age: the fame declines
"Of ne'er-enough-prais'd Shakspear, if thy lines
"Come to be publish'd: Beaumont and Fletcher's skill
"Submits to yours, and your more learned quill."

268. THE COLLEDGE OF CANONICALL CLERKES. An Interlude with this title was entered, by John Charlewood, on the books of the Stationers' Company in the years 1566-7; but not printed.

269. THE COLONEL. A Play, by William Davenant, Gent. was entered on the books of the Stationers' Company, by Eph. Dawson, Jan. 1, 1629; but, we believe, not printed.

270. COLONEL SPLIT-TAIL. Op. Acted at Versailles. 8vo. 1730. This wretched catchpenny relates to the notorious Colonel Chartres.

271. COLUMBUS; or, *A World discovered.* An Historical Play, by Thos. Morton. Acted at Covent Garden. 8vo. 1792. The author of this piece professes his design to have been, to introduce the manners and customs of Mexico and Peru, as appertaining to the first-discovered natives of the Western World: in which he can hardly be said to have been successful, though he supposes this deviation afforded him an opportunity of introducing manners and customs more congenial to dramatic use. The pathetic tale, however, of Cora and Alonzo, from Marmontel's *Incas*, forms a very pleasing episode; and the characters of Harry Herbert, Doctor Dolores, and Bribon, though the latter are too farcical, contributed much to the success of the performance, which was acted with applause. See THE INCAS; or, *The Peruvian Virgin.*

272. COMALA. Dramatic Poem in three acts, taken from Ossian, by Lady Burrell. 8vo. 1793. Printed

in the first volume of her ladyship's poems. Written in 1784.

273. COMALA. Dram. Poem, from Ossian. 8vo. 1792. This piece was performed at the Hanover Square Rooms.

274. THE COMBATE OF CAPPS. A Masque, 1582. Such is the date given to this piece by Chetwood; which is certainly a forgery. Kirkman mentions it as a masque; but it can scarcely be called a dramatic piece, being only the skeleton or argument of a very absurd play, with a few songs intermixed, and would therefore not be entitled to a place in this work, were it not necessary to take notice of the errors of former catalogues. The full title of it is as follows: PRINCEPS RHETORICUS, or Πλομαχια, y^e COMBAT OF CAPS. Drawn forth into arguments general and special. In usum Scholæ Masonensis, et in gratiam totius auditorii mercurialis veni vide London. Printed for H. R. at the Three Pigeons, in Saint Paul's Church-yard, 1648.

275. THE COMBAT OF LOVE AND FRIENDSHIP. Comedy, by Robert Mead. 4to. 1654. This play was presented, during the author's lifetime, by the gentlemen of Christ Church College, Oxford, but was not published till after his decease.

276. COME SEE A WONDER. Play, by John Day. Acted at the Red Bull, Sept. 18, 1623. N. P.

277. THE COMEDY OF ERRORS, by William Shakspeare. Folio. 1623. This play is founded on the *Mænechmi* of Plautus, translated by W. W. 4to. 1595. Mr. Steevens observes, that we find in it more intricacy of plot than distinction of character; and our attention is less forcibly engaged, because we can guess in a great measure how the denouement will be brought about. Yet the poet seems unwilling to part with his subject even in the last and unnecessary scene; where the same mistakes are continued, till their power of affording entertainment is entirely lost.

278. THE COMEDY OF ERRORS. Altered from Shakspeare, by Thos. Hull. Acted at Covent Garden. 1779. Printed, 8vo. 1793.

279. THE COMEDY OF GOOD ORDER. By John Skelton.

280. THE COMEDY OF VIRTUE. By John Skelton.

Neither of these pieces was printed.

281. THE COMET; or, *Dramatic Dulness*. Farce, in two acts, by Joseph Moser. Printed in *The European Magazine*, vol. lii. 1807. Never acted.

282. THE COMET; or, *How to come at Her*. Comedy of three acts. Performed at the Haymarket, 1789. Not printed. It answered the purpose of Mr. Bannister, jun. for whose benefit it was performed, and was repeated three times afterwards.

283. THE COMICAL DISAPPOINTMENT; or, *The Miser outwitted*. Bal. Op. Performed at the Haymarket, 1736. Not printed.

284. THE COMICAL DISTRESSES OF PIERROTT. Pant. Acted at Drury Lane, 1729.

285. THE COMICAL GALLANT; or, *The Amours of Sir John Falstaff*. Com. by J. Dennis. Acted at Drury Lane, without success. 4to. 1702. The scene of this play lies in Windsor Park, and the town of Windsor; and the piece is no other than a very indifferent alteration of Shakspeare's *Merry Wives of Windsor*; to which is

added, a large account of the taste in poetry, and the causes of the degeneracy of it.

286. THE COMICAL HASH. Comedy, by the Duchess of Newcastle. Fol. 1662.

287. THE COMICAL LOVERS. Com. by C. Cibber. 4to. No date. [1707.] Acted by subscription at the Queen's Theatre in the Haymarket. This piece is composed of the comic Episodes of Dryden's *Secret Love* and *Marriage à la Mode* joined together: the alteration cost the author, as he says himself (Preface to *Double Gallant*), six days trouble, and met with a very favourable reception. There are but six characters in it; and these were performed by Mrs. Bracegirdle, Mrs. Oldfield, and Mrs. Porter, Mr. Wilks, Mr. Booth, and Mr. Cibber. A tag to the fourth act seems pointed at the parting of Moneses and Arpasia, in Tamerlane, and is a humorous picture of many such parting scenes in some of our lovesick tragedies.

288. THE COMICAL RESENTMENT; or, *Trick for Trick*. Op. Farce. Acted at Covent Garden, 1759. Not printed.

289. THE COMICAL REVENGE; or, *Love in a Tub*. Com. by Sir George Etherege. Acted at the Duke of York's Theatre. 4to. 1669; 4to. 1689. This comedy, though of a mixed nature, some of it being serious and written in heroic verse, and by no means equal to the comic parts of it, yet had generally succeeded very well upon the stage, and met with universal approbation; yet, to the honour of the present taste, this, and several other admirably written pieces, have been for some time past laid aside, on account of the looseness of their characters and expressions; wit seeming in this age not to be considered as a sufficient protection for libertinism; as was too much the case at the period in which this author wrote.

290. THE COMMISSARY. Com. by Samuel Foote. Acted at the Haymarket. 8vo. 1765. It was performed with good success. Besides some other persons who were then living, the celebrated Dr. Arne (under the name of Dr. Catgut) is introduced and ridiculed in the present comedy. The idea of the principal character is evidently from Moliere's *Bourgeois Gentilhomme*. Mrs. Mechlin's character is taken from D'Ancourt's *Femme d'Intrigue*, &c.

291. THE COMMITTEE. Com. by Sir Robert Howard. Fol. 1665; 1692. This comedy, which has had the second title of *The Faithful Irishman* added to it, was written not long after the Restoration, and was intended to throw an idea of the utmost odium on the Roundhead party and their proceedings. The piece has no great merit as to the writing; yet from the drollery of the character of Teague, and the strong picture of absurd fanaticism mingled with indecent pride, drawn in those of Mr. Day, Mrs. Day, and Abel, it had, long after every spark of party fire, as to that part of the English history, was absolutely extinct, established itself as a standard acting comedy, and always gave pleasure in the representation.

The character of Teague, we find, was taken from the life. The late Duke of Norfolk, in his Anecdotes of the Howard Family, p. 111, says, "When Sir "Robert was in Ireland, his son "was imprisoned here by the Par-"liament, for some offence com-"mitted against them. As soon

" as Sir Robert heard of it, he " sent one of his domestics (an " Irishman) to England, with dis- " patches to his friends, in order " to procure the enlargement of " his son. He waited with great " impatience for the return of this " messenger; and when he at " length appeared, with the agree- " able news that his son was at " liberty, Sir Robert, finding that " he had been then several days " in Dublin, asked him the reason " of his not coming to him before. " The honest Hibernian answered, " with great exultation, that he " had been all the time spread- " ing the news, and getting drunk " for joy among his friends. He, " in fact, executed his business " with uncommon fidelity and " dispatch; but the extraordinary " effect, which the happy event of " his embassy had on poor Pad- " dy, was too great to suffer him " to think with any degree of " prudence of any thing else. " The excess of his joy was such, " that he forgot the impatience " and anxiety of a tender parent; " and until he gave that sufficient " vent among all his intimates, he " never thought of imparting the " news there where it was most " wanted and desired. From this " Sir Robert took the first hint of " that odd composition of fidelity " and blunders which he has so " humorously worked up in the " character of Teague." See Honest Thieves.

292. The Committee Man curried. Com. in two parts, represented to the view of all men, by S. Sheppard. 4to. 1647. *A Piece discovering the* Corruption *of* Committee Men *and* Excise Men; *the unjust* Sufferings *of the* Royal Party; *the devilish* Hypocrisy *of some* Roundheads; *the* Revolt for Gain *of some* Ministers. *Not without pleasant Mirth and Variety.* These two plays have much more zeal than wit; yet at the same time are most barefaced pieces of plagiarism; there being scarcely any thing of Sir John Suckling's, either in prose or verse, which has escaped the plunder of this dramatic pirate, exclusive of what he has borrowed from the first and third Satires of Juvenal, as translated by Sir Robert Stapleton.—Though styled comedies, they are not much longer each than one act of a play.

293. The Commodity Exc'is'd; or, *The Women in an Uproar.* A new Ballad Opera; as it will be privately acted in the secret apartments of Vintners and Tobacconists. By Timothy Smoke. 8vo. 1733. The occasion on which this piece was written, is sufficiently evident from its title and date. It is, however, the dullest of dull performances. The matchless obscenity of the last scene may prove agreeable to such readers as delight in *Meretriciads, Courts of Cupid,* &c. but will find no other admirers. It exhibits a frontispiece, representing the Custom-house, Sir Robert Walpole riding on a tun, drawn by the English lion and Hanoverian horse, together with other circumstances too gross for description.

294. A Pleasant Comedie called Common Conditions. This play (of which the copy before us wants both the first and concluding leaves) is to all appearance as ancient as *Gammer Gurton,* or any other comic piece in the English language. The original entry of it on the books of the Stationers' Company, is perhaps earlier than any part of their records now remaining; and yet it is referred to

on a subsequent occasion, as follows: "July 26, 1576. John "Hunter enters—A new and "pleasant comedie or plaie, after "the manner of *Common Condy-* "*cyons*." The scene lies in Arabia. The characters of the drama are—

Unthrift. } Thieves in the dis-
Shifte. } guise of Tinkers.
Drifte. }

Sedmond—a Knight.

Clarisia—his Sister.

Common Conditions—a clown or buffoon.

Galiarbus—a Phrygian; father to Sedmond and Clarisia.

Lamphedon—a Phrygian knt.

Nomides—the same.

Sabia—a young Lady in love with him, and sometimes passing under the name of Metrea.

Mountagos—father to Sabia. He seems designed for a Frenchman.

Cardolus—Governor of the Isle of Marofus.

Lomia—a Naturall.

Leosthenes—a Knight, her master.

Pirates, Mariners, Master, Boatswain, Ship-boy, &c.

Between the acts of this piece there are no intervals, nor is there much connexion between the different couples of lovers, except such as is brought about by the good and ill offices of *Common Conditions*, who assists the interests of some, and perplexes those of others. The present drama, however, exhibits perhaps the earliest examples of naval dialogue on the stage, as well as of the English language distorted by foreign pronunciation.

A copy of this piece was purchased at the sale of Dr. Wright's books, 1787, by Mr. Steevens, for five guineas.

295. A COMMONWEALTH OF WOMEN. A Play, by Thomas Durfey. Acted at the Theatre Royal. 4to. 1686. This play is a mere alteration from Fletcher's *Sea Voyage*, and is very indifferently executed; for, as Langbaine observes, "what is either altered or "added may be as easily discerned "from the original, as patches on "a coat from the main piece."—Scene Covent Garden.

296. COMŒDIA. A Work in Rhyme, &c. See ENTERLUDE OF MYNDES.

297. COMŒDYES and PASTORALLS with their Songs, as also one Booke of *Epigrammes*, by W. P. Esq. MSS. containing the following:

1. *The Cuck-queans and Cuckolds Errants*; or, *The Bearing down the Inne*. A Comœdy, 1601.

2. *Arabia Sitiens*; or, *A Dreame of a drye Yeare*, a Tragy-comœdye, 1601.

3. *The Faery Pastorall*; or, *Forrest of Elves*.

4. *A Country Tragœdye in Vacuniam*; or, *Cupid's Sacrifice*, 1602.

5. *The Aphrodysial*; or, *Sea Feast*, 1602.

6. *Necromantes*; or, *The Two supposed Heds*, a comical invention.

With various alterations, additional songs, &c. to be occasionally used, or omitted; accompanied with directions to the actors, throughout the several pieces.

They appear to have been written for the children of the revels.

After which follows, *One singular Booke of Epigrammes* (in Number 357) concluding,

"To shewe what you be, now gentle Sir Lun,
"You may uncase you, for my plays is done."

Finis, 1610. W. P. Esq.

298. A COMPARISON BETWEEN THE TWO STAGES, with an exa-

mination of the Generous Conqueror, and some Critical Remarks on the Funeral, or Grief Alamode, the False Friend, Tamerlane, and others, in Dialogue. Dramatic Critique, by Charles Gildon. 8vo. 1702.

299. THE COMPROMISE; or, *Faults on both Sides*. Com. [by J. Sturmy]. 8vo. 1723. Acted three nights at the Theatre Royal in Lincoln's Inn Fields.

300. COMUS. Masque, by John Milton. See MASQUE PRESENTED AT LUDLOW CASTLE.

301. COMUS. A Masque, by Dr. Dalton. Acted at Drury Lane, 8vo. 1738. This piece is a very judicious alteration, divided into scenes and acts, of Milton's Masque at Ludlow Castle; wherein it is rendered much more fit for the stage by the introduction of many additional songs, most of them Milton's own, of part of the *Allegro* of the same author, and other passages from his different works; so that he has rather restored Milton to himself than altered him. It met with great applause on its first appearance. A contemporary writer says, "The "alteration was at first thought "an attempt that would never "answer in the success, as it was "imagined the town would not "taste Milton's beauties, or at "least would think it too heavy "an entertainment for a whole "evening, to hear only fine poeti-"cal sentiments and moral in-"structions. But the event was "the very reverse. Every night it "was performed, the audience re-"ceived it with the utmost satis-"faction and delight, and were "no where more attentive than "in those scenes where there were "such excellent lessons of mo-"rality." (*Universal Spectator*, No. 454.) To the success of this alteration the exquisite music of Dr. Arne must have very much contributed.

A very good judge, however, observes, that "whilst the musi-"cian's skill was applauded to the "skies, the poem itself was either "not attended to, or only occa-"sioned weariness and satiety. "It will be allowed by all, that, "had it not been for the ornament "of the songs, the dramatic part "could not have lived to a second "night: and the whole piece, "since the music has lost great "part of its charms with its no-"velty, is now scarcely able to "hold up its head."

302. COMUS. Masque, altered from Milton, by George Colman. Acted at Covent Garden and the Haymarket. 8vo. 1772; 8vo. 1780. This mutilation of *Comus* is adapted entirely for the singer, and cannot be approved of; though Mr. Colman has assigned some reasons which are well calculated to soften censure. "Divine," says he, "as the arguments on tempe-"rance and chastity, and the de-"scriptive passages, are, the most "accomplished declaimers have "been embarrassed in the recita-"tion of them. The speaker vainly "laboured to prevent a coldness and "languor in the audience; and it "cannot be dissembled, that the "masque of *Comus*, with all its "poetical beauties, not only main-"tained its place on the theatre "chiefly by the assistance of music; "but the music itself, as if over-"whelmed by the weight of the "drama, almost sunk with it, and "became in a manner lost to the "stage." He further adds, "that "the festivity of the character of "*Comus* is heightened by his as-"sisting in the vocal parts, as well

" as in the dialogue; and that " theatrical propriety is no longer " violated in the character of the " Lady, who now invokes the echo " in her own person, without " absurdly leaving the scene va- " cant, as heretofore, while ano- " ther voice warbled out the song " which the Lady was to be sup- " posed to execute."

303. COMUS. A Mask, presented at Ludlow Castle, 1634, before the Earl of Bridgewater, then President of Wales. By John Milton. With notes, critical and explanatory, by various commentators, and preliminary illustrations; to which is added, a copy of the Mask from a MS. belonging to His Grace the Duke of Bridgewater. By Henry John Todd. 8vo. 1798. Printed at Canterbury. Mr. Todd gives a full account of Ludlow Castle, and of the Bridgewater family; and adduces from the Italian poets several parallel passages, which had hitherto escaped notice.

304. THE CONCEITED DUKE. A Play, that formerly belonged to the Cockpit Theatre. It is, however, probably no other than *The Noble Gentleman* of Beaumont and Fletcher.

305. THE CONCEITED LADIES. Comedy, translated from Moliere. Printed in Foote's *Comic Theatre*, vol. iv.; 12mo. 1762.

306. THE CONCEITED PEDLAR. A Farce, by Thomas Randolph. 4to. 1631. See ARISTIPPUS.—Dodsley acknowledges having taken the hint of his *Toyshop* from *The Conceited Pedlar*.

307. THE CONCEITS. A Play; entered on the books of the Stationers' Company, by R. Marriot, Nov. 29, 1653; but probably not printed.

308. IL CONCLAVE DEL 1774. Drama per Musica. Italian and English. 8vo. 1774. A burlesque on the election of the pope.

309. THE CONFEDERACY. Com. by Sir John Vanbrugh. Acted at the Haymarket. 4to. 1705. This is a very pleasing comedy, and full of business; the characters are natural; and although there may seem somewhat improbable in the affair of Dick and Brass, yet, as many strange things are undoubtedly done in the fortune-hunting scheme, it can scarcely be deemed impossible; the language is pleasing, and the plot of the two wives against their husbands well conceived and admirably executed. It is not, however, to be regarded as the *chef d'œuvre* of this witty and ingenious author; being in truth only a translation, something improved, of *Les Bourgeoises à la Mode* of Mons. D'Ancourt. On this drama, Lord Gardenstone is particularly severe. He says, " This is one of those plays which " throw infamy on the English " stage, and general taste; though " it is not destitute of wit and " humour. A people must be in " the last degree depraved, among " whom such public entertain- " ments are produced and encou- " raged. In this symptom of de- " generate manners we are, I be- " lieve, unmatched by any nation " that is or ever was in the world."

310. THE CONFEDERATES. A Farce, by Joseph Gay. 8vo. 1717. This piece is written in rhyme, and, although the name put to it is a fictitious one, contains a considerable share of humour. It is a very severe satire on a farce written, in confederacy, by the three great geniuses, Pope, Gay, and Arbuthnot, called *Three Hours after Marriage*, which met with disapprobation. The real author

of the present farce (which was never acted) was Captain John Durant Breval; whom on this account Mr. Pope has thought proper to lash, as he did every one whom he either disliked or feared, in the *Dunciad*.

311. THE CONFESSION. Com. in five acts, by —— Whyte. Performed at Edinburgh, 1799. We have not seen this piece in print.

312. CONFINED IN VAIN; or, *A Double to do.* Farce, by T. Jones. 8vo. 1805. This piece, which we believe was never acted, does not want for humour; and, if well performed, might probably be well received on the stage. It does not, however, exhibit much originality of character.

313. THE CONFLICT; or, *Love, Honour, and Pride.* Heroic Com. by Hannah Brand. This is an alteration from P. Corneille's *Don Sanche d'Aragon*, and is printed in a volume of plays and poems, 8vo. 1798; but was probably never acted.

314. An excellent new Commedie, intituled THE CONFLICT OF CONSCIENCE. Contayninge a most lamentable example of the dolefull desperation of a miserable worldlinge, termed by the name of Philologus, who forsooke the trueth of God's Gospel, for feare of the losse of lyfe, and worldly goods.

Compiled by Nathaniel Woodes, minister in Norwich.

The actors' names, devided into six partes, most convenient for such as be disposed, either to shew this comedie in private houses, or otherwise.

Prologue Mathetes Conscience Sophinitius	for one	Hypocrisie Theologus	for one
Sathan Tyrannye Spirit Horror Eusebius Cardinal	for one	Cacon Avarice Suggestion Gisbertus Nuntius Philologus	for one for one for one

At London. Printed by Richarde Bradocke, dwelling in Aldermenburie, a little above the Conduet. Anno 1581. Bl. l. This piece is in six acts.

315. THE CONGRESS OF CRITICS. An Interlude, printed in *The General Advertiser, and Morning Intelligencer*, 1783.

316. THE CONGRESS OF THE BEASTS. *Under the Mediation of the Goat, for negotiating a Peace between the Fox, the Ass wearing the Lion's skin, the Horse, the Tigress, and other Quadrupedes at war.* Farce of two acts, now in rehearsal at a new grand Theatre in Germany. 8vo. 1748. This is entirely political.

317. CONJUGAL FIDELITY. Com. translated from Plautus, by Richard Warner. 8vo. 1772. Plautus has called this comedy STICHUS, the name of a slave who is the principal character in it. "It "may be worthy of observation," says Mr. Warner, "that Plutarch, "in his life of Lucullus, when he "is observing upon the debauched "old age of that Roman, compares "it to the old comedy." It is true, in Lucullus's life, as in the old comedy, we meet with policy and action in the beginning, and good eating and drinking in the end; and indeed scarce any thing but feastings, and revellings, and sports. "This is so much the case of this "comedy of Plautus, that the "sentiment, if not the very words, "seems particularly applicable to "it."

318. THE CONJUROR. A Farce,

by Miles Peter Andrews, Esq. Acted April 29, 1774, at Drury Lane, for the benefit of Mr. Brereton. Not printed.

319. THE CONJUROR; or, *The Scotsman in London.* Farce of three acts, by Archibald M'Laren. 12mo. 1781. Printed at Dundee.

320. THE CONJUROR; or, *The Enchanted Garden.* A MS. sold as part of the library of the late Mr. Arthur Murphy.

321. CONNAN, PRINCE OF CORNWALL. Play, by Michael Drayton, in conjunction with Thomas Dekker. Acted 1598. Not printed.

322. THE CONNAUGHT WIFE. Com. of two acts. Performed at Smock Alley, Dublin. 8vo. 1767. This is, without any acknowledgment, merely Hippisley's *Journey to Bristol,* altered in different parts, to adapt it to performance in Ireland.

323. THE CONNOISSEUR; or, *Every Man in his Folly.* A Com. by —— Conolly. Acted at Drury Lane. 8vo. 1736. This play is intended to answer the same purposes of ridicule with Shadwell's *Virtuoso,* and Foote's farce of *Taste.* It is, however, but indifferently executed, and met with no success.

324. THE CONQUEST OF BRUTE, *with the first Finding of the Bath.* Play, by John Singer, assisted by Day and Chettle. Acted in 1598. Not printed.

325. THE CONQUEST OF CANADA; or, *The Siege of Quebec.* Historical Tragedy, of five acts, by George Cockings. 8vo. 1766. A miserable composition, neither prose nor verse.

326. THE CONQUEST OF CHINA BY THE TARTARS. Trag. by E. Settle. Acted at the Duke's Theatre, 4to. 1676. This play is written in heroic verse, and the plot founded on history, which may be seen by referring to Heylin's *Cosmog.* Palafox's *Conquest of China,* &c.

327. THE CONQUEST OF CHINA. Trag. A play with this title appears to have been written by Sir Robert Howard, and was intended to be revised by Mr. Dryden. It was, however, never either acted or printed, and is now probably lost. See Dr. Johnson's *Life of Dryden.*

328. THE CONQUEST OF CORSICA BY THE FRENCH. Trag. by a Lady. 12mo. 1771. Not acted.

329. CONQUEST OF GRANADA. Tragedy, in two parts, by J. Dryden. Acted at the Theatre Royal. 4to. 1672; 4to. 1681. These two plays met with great success when performed; on which account, as it should seem, Langbaine, who is ever strongly prejudiced against this prince of English poets, has taken amazing pains to point out how much he has borrowed for the forming of these pieces from the celebrated romances of Almahide, Grand Cyrus, Ibrahim, and Guzman. Yet surely this envy was entirely unnecessary; since, as the plot of the piece is built on history, it should rather be esteemed as a merit, than a blemish, in the author, that he has, like an industrious bee, collected his honey from all the choicest flowers which adorned the field he was traversing, whether the more cultivated ones of serious, or the wilder of romantic history. They are, however, written in a manner so different from the present taste, that they have been long laid aside.

Dr. Johnson, with his usual energy of style and propriety of criticism, observes, that these two plays are written with a seeming determination to glut the public

with dramatic wonders; to exhibit in its highest elevation a theatrical meteor of incredible love and impossible valour, and to leave no room for a wilder flight to the extravagance of posterity. All the rays of romantic heat, whether amorous or warlike, glow in Almanzor by a kind of concentration. He is above all law; he is exempt from all restraints; he ranges the world at will, and governs wherever he appears. He fights without inquiring the cause, and loves in spite of the obligations of justice, of rejection by his mistress, and of prohibition from the dead. Yet the scenes are, for the most part, delightful; they exhibit a kind of illustrious depravity and majestic madness: such as, if it is sometimes despised, is often reverenced, and in which the ridiculous is mingled with the astonishing. See ALMAHIDE AND HAMET.

330. THE CONQUEST OF SPAIN BY JOHN OF GAUNT. By William Haughton, in conjunction with Hathwaye, Hawkins, and Day. Acted 1601, but not printed.

331. THE CONQUEST OF SPAIN. Trag. 4to. 1705. Acted at the Queen's Theatre in the Haymarket. Scene Spain. It was *done* by Mrs. Pix; but the whole plot, and some of the language, is borrowed from Rowley's *All's Lost by Lust*; of which the comic part is omitted. Mrs. Pix, no doubt, was aware that some one would discover the plagiarism; and therefore she did not put her name to the play, when it was printed; as she did to her others. It was laid aside after the sixth performance.

332. THE CONQUEST OF ST. EUSTATIA. Int. Acted at Drury Lane, 1781. Not printed.

333. THE CONQUEST OF THE WEST INDIES. Play, by William Haughton, in conjunction with Wentworth Smith and John Day. Acted 1601. N. P.

334. CONSCIENCE. Trag. translated from Iffland, by Benjamin Thompson. 8vo. 1800. Never acted.

335. THE CONSCIENTIOUS LOVERS. Com. by C. Shadwell. This play is included in Mears's Catalogue; but we are doubtful whether it was ever printed.

336. THE CONSCIOUS LOVERS. Com. by Sir Richard Steele. Acted at Drury Lane. 8vo. 1721; 8vo. 1723. The general design of this celebrated comedy, which had been written some years before it was acted, and at first intended to be called *The Unfashionable Lovers* (or, as some say, *The Fine Gentleman)*, is taken from the *Andria* of Terence; but the author's principal intention in writing it was, as he himself informs us, to introduce the very fine scene in the fourth act between young Bevil and Myrtle, which sets forth, in a strong light, the folly of duelling, and the absurdity of what is falsely called the *point of honour*; and in this particular merit the play would probably have ever stood foremost, had not that subject been since more amply and completely treated by the admirable author of *Sir Charles Grandison*, in the affair between that truly accomplished gentleman and Sir Hargrave Pollexfen. See *Sir Charles Grandison*, vols. i. and ii. This play was acted twenty-six nights the first season: yet, before it appeared, it excited the envy and ill-humour of Dennis, who, while it was in rehearsal, published a pamphlet (alluding to Sir Richard Steele's censure of Etherege's

Man of Mode, in *The Spectator*, No. 65), under the following title: "A Defence of Sir Fopling "Flutter, written by Sir George "Etheridge: in which Defence is "shown, that Sir Fopling, that "merry Knight, was rightly com- "posed by the Knight his Father, "to answer the Ends of Comedy; "and that he has been barbarously "and scurrilously attacked by the "Knight his Brother in the 65th "Spectator; by which it appears, "that the Knight knows nothing "of the Nature of Comedy." The scurrility of this pamphlet (which was intended to prejudice the public against Steele's forthcoming play) is implied in the title-page; and in the course of his writing he not only reflects illiberally on Steele for being an Irishman, but foolishly calls him a twopenny author, because he wrote the *Tatlers*, *Spectators*, and *Guardians!* In fine, he promised a criticism on *The Conscious Lovers*, when it should appear on the stage: which criticism (says Victor), when it appeared, "was allowed by all "to be the most *civil*, and there- "fore the *dullest*, of all his cri- "tical writings." This was the first play acted on the secession from Fleetwood, Sept. 20, 1743.

337. Consequences; or, *The School for Prejudice*. Com. by Edmund John Eyre. Acted at Worcester, and other provincial theatres. 8vo. 1794.

338. The Conspiracy. Trag. by Henry Killigrew. 4to. 1638. This piece was intended for the entertainment of the King and Queen at York House, on occasion of the nuptials of Lord Charles Herbert with Lady Mary Villiers; and was afterwards acted on the Black Friers stage. It was written at seventeen years of age; and the commendation bestowed on it by Ben Jonson and Lord Falkland created the author some envy among his contemporaries. The edition above mentioned is a surreptitious one, published while Killigrew was abroad, and without his consent or knowledge. He afterwards, however, gave the world a more genuine one, in fol. 1653; but was so much ashamed of this first edition, that, to prevent its being known to be the same piece, he altered the name of it to *Pallantus and Eudora*; which therefore we would recommend to the reader. The scene lies in Crete.

339. The Conspiracy; or, *The Change of Government*. Trag. by W. Whitaker. Acted at the Duke's Theatre. 4to. 1680. This play is written in rhyme, the Epilogue composed by Ravenscroft, and the scene lies in Turkey.

340. The Conspiracy. Trag. by Robert Jephson. Acted at Drury Lane, 1796. This piece is taken from the *Clemenza de Tito* of Metastasio; of which an enlarged translation was published by Mr. Cleland in 1760. It was acted but three nights. 8vo. 1796.

341. Conspiracy *and Tragedy of Charles* Duke of Byron, *Marshal of France*. Two plays, by Geo. Chapman. Acted at Black Friers, 4to. 1608; 4to. 1625. These pieces are both founded on history; and their plots may be seen in Mezeray, D'Avila, and other historians on the reign of Henry IV. of France.

342. The Conspiracy Discovered; or, *French Policy Defeated*. Hist. Dram. from Shakspeare. Acted at Drury Lane, 1746. Not printed.

343. The Conspiracy of

Gowrie. Trag. 8vo. 1800. Never performed; but written with considerable spirit.

344. The Conspirators. A Tragi-comic Opera, as it was acted in England and Ireland without applause. 8vo. 1749. It was printed at Carrickfergus, as the title declares, and is addressed to the people of Great Britain and Ireland, where the scenes are laid, by a much-injured person in the drama. It is also said to be formed on an event sufficiently notorious.

345. The Constant Couple; or, *A Trip to the Jubilee.* Com. by G. Farquhar. Acted at Drury Lane. 4to. 1700. This is a very genteel, lively, and entertaining piece; it met with great success at its first appearance, being performed fifty-three nights, and is always well received whenever it is represented. It has been said, that the author, in his principal character, of Sir Harry Wildair, meant to present the public with his own portrait; but as the same has also been surmised with regard to his Captain Plume and his Young Mirabel, we cannot help making one remark on this opinion, which we think must do honour to the author; viz. that such a general belief could arise from nothing but that resemblance, which must have been apparent to those who knew him, between him and these elegant and pleasing characters: for it is scarcely to be imagined, that a man of the generous, open, familiar, and dissipated cast of character that such a resemblance implies him to have been, could be so much of an egotist as intentionally to make himself the principal in every piece he sent into the world; and yet it is, perhaps, scarcely possible for any writer, who is to draw characters in real and familiar life, not to throw into that which he intends to render most amiable and important, so much of his own principles, opinions, and rules of action, as to render a resemblance very apparent to those who are familiar with his complexion of mind and general turn of character. Of this we have numerous instances, in writers of other kinds than the dramatic; Joseph Andrews, Tom Jones, and Captain Booth, have been ever acknowledged as the characters of their ingenious author; nor can any one deny a similarity between Sir Charles Grandison and his estimable author: and, to conclude the observation, we cannot think it improbable, that, were we closely to examine the comedies of the latter half of the seventeenth century, we might find out in their heroes and heroines the genuine portraits of the Behns, Durfeys, Wycherleys, and Centlivres, of those periods of gallantry and licentiousness. The part we have been speaking of, is not in itself very elegant; but the peculiar merit of Mr. Wilks, in the performance of it, has certainly been hitherto unequalled; nor can there be a stronger proof of it, than its having been so frequently since performed by women, where a partiality to the sex might be urged to excuse some little deficiency in point of execution. The early writers of the English drama appear to have made free, without scruple, with any materials for their dramas which fell in the way. The present is a remarkable instance. In the preceding year, 1699, was published a small volume, entitled "The "Adventures of Covent Garden, "in Imitation of Scarron's City

"Romance," 12mo. a piece without the slightest degree of merit; yet from thence our author took the characters of Lady Lurewell and Colonel Standard, and the incidents of Beau Clincher and Tom Errand's change of clothes, with other circumstances. The character of Sir Harry Wildair, however, still remains the property of the author, and he is entitled to the credit of the general conduct of the piece. Perhaps his only fault may have been in not acknowledging the writer, contemptible as he is, to whom he had been obliged. Sir Richard Steele, in *The Tatler*, No. 19, says, "This performance "is the greatest instance we can "have of the irresistible force of "proper action. The dialogue in "itself has something too low to "bear a criticism upon it; but "Mr. Wilks enters into the part "with so much skill, that the "gallantry, the youth, and gaiety, "of a young man of plentiful "fortune, is looked upon with as "much indulgence on the stage "as in real life, without any of "those intermixtures of wit and "humour which usually prepos-"sess us in favour of such cha-"racters in other plays."

346. THE CONSTANT LOVERS; or, *The Sailor's Return*. P. by Ged Duncan. 8vo. 1798.

347. THE CONSTANT MAID. Com. by James Shirley. Acted at the Nursery in Hatton Garden. 4to. 1640. The greater part of this play is borrowed from others, particularly the circumstance of Hartwell's courting the widow Bellamy by the advice of his friend Playfair; which, although the basis of all the principal business of the piece, has been made use of in many comedies both ancient and modern. See LOVE WILL FIND OUT THE WAY.

348. THE CONSTANT MAID; or, *Poll of Plymouth*. Mus. Ent. Performed at the Royalty Theatre. 8vo. 1787.

349. THE CONSTANT NYMPH; or, *The Rambling Shepherd*. A Pastoral. Acted at the Duke's Theatre. Anonym. 4to. 1678. This piece was written by a person of quality, who tells us (as most authors, whose pieces do not succeed, are desirous of finding out any other cause for their failure, than want of merit) that it suffered much through the defects of setting it off when it came upon the stage. The scene is Lucia in Arcadia.

350. CONSTANTIA. Trag. in three acts, by Mrs. Hughes. 8vo. 1790. Printed in a volume with two other *Moral Dramas intended for private Representation*.

351. CONSTANTINE. Play. Acted at the Rose Theatre, March 21, 1591. N. P.

352. CONSTANTINE. Trag. by Philip Francis. 8vo. 1754. Acted at Covent Garden. It met with very ill success, although not by many degrees the worst of the productions of that season.

353. CONSTANTINE PALEOLOGUS; or, *The last of the Cæsars*. Trag. by Joanna Baillie. 8vo. 1804. Never acted. This play is written with warmth and spirit, and abounds with noble sentiments.

354. CONSTANTINE THE GREAT; or, *The Tragedy of Love*. By N. Lee. Acted at the Theatre Royal. 4to. 1684. The scene of this play is laid in Rome, and the plot founded on real history; for which see various historians of the life of that emperor, and particularly Ammianus Marcellinus, by whom the

story of Crispus and Fausta is very circumstantially related.

355. THE CONSULTATION. F. Performed at the Haymarket, 1705. See Burney's *History of Music*, 4to. vol. iv. p. 200.

356. THE CONTENDING BROTHERS. Com. by Henry Brooke. 8vo. 1778. Not acted. This play is formed on the plan of Farquhar's *Twin Rivals*.

357. THE CONTENTED CUCKOLD; or, *The Woman's Advocate*. Com. by Reuben Bourne. 4to. 1692. Scene London. It was never acted.

358. THE CONTENTION BETWEENE LIBERALITIE AND PRODIGALITIE. *A pleasant Comedie play'd before Her Majestie*. 4to. 1602. This piece is anonymous; but, by a passage about the conclusion of it, appears to have been written in the 43d year of Queen Elizabeth's reign, consequently about the time of its publication. The original compiler of the present work (Mr. Baker) was deceived by Chetwood, whom he followed, in asserting, that *Liberalitie and Prodigalitie, a Masque of much Moralitie*, was printed in 1559. There is no such masque. The drama above-mentioned is a comedy; nor has any edition but that of 1602 been hitherto discovered.

359. THE WHOLE CONTENTION BETWEEN THE TWO FAMOUS HOUSES, LANCASTER AND YORKE, *with the tragicall Ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the Sixt*, divided into two parts. 4to. 1600. There is very little difference between this and Shakspeare's Second Part of *Henry VI.* as published in 1623 by Hemings and Condell.

360. CONTENTION FOR HONOUR AND RICHES. A Masque, by James Shirley. 4to. 1633. This was originally no more than an interlude or entertainment; but was afterwards enlarged by the author to the bulk of a comedy, with the title of HONORIA AND MAMMON; which see.

361. CONTENTION OF AJAX AND ULYSSES FOR THE ARMOUR OF ACHILLES. An Interlude, by James Shirley. 8vo. 1659. The plan taken from the 13th book of Ovid's *Metamorphoses*.

362. THE CONTEST OF BEAUTY AND VIRTUE. M. translated from Metastasio by Dr. Arne, for the celebration of the nuptials of the King and Queen. Performed at Covent Garden. 4to. 1773.

363. THE CONTRACT. Com. of two acts, by Dr. Thomas Franklin. Performed at the Haymarket. 8vo. 1776. This is a poor performance, founded on Destouches' *L'Amour Usé*, and met with no success; being nearly condemned, notwithstanding the King and Royal Family were present. Foote told his friends, that, when he lighted the King to his chair, His Majesty asked who the piece was written by. "It was written (says "the wicked wit) by one of your "Majesty's chaplains; but it is "dull enough to have been writ-"ten by a bishop."

364. THE CONTRACT; or, *Female Captain*. Farce. Acted at Drury Lane, 1779; and afterwards, under the latter title, at the Haymarket, 1780. N. P. It met with no success.

365. THE CONTRACT. Com. Op. by Robert Houlton. Acted at Dublin, 1783. This piece, we believe, has not been printed.

366. THE CONTRAST; or, *A tragical comical Rehearsal of two modern Plays, and the Tragedy of Epaminondas*. This play was writ-

ten by Drs. Benjamin and John Hoadly; and first acted at Lincoln's Inn Fields, April 30, 1731. It was performed three times, with no success, and was never printed. The plan of it was a rehearsal of two modern plays, a tragedy and a comedy, and was intended to ridicule the then living poets; among whom we find, by *The Grub Street Journal*, Mr. Thomson, author of *The Seasons*, was to be numbered. At the desire of Bishop Hoadly it was suppressed, and every scrap of paper, copy, and part, recalled by Mr. Rich, and restored to the authors. Mr. Fielding availed himself afterwards of the same design in his celebrated and popular performance, called PASQUIN.

367. THE CONTRAST. Dram. Past. 8vo. 1752. This was printed in a periodical work, called *The General Review*, No. 5.

368. THE CONTRAST; or, *The Jew and Married Courtezan*. F. by Mr. Waldron. Acted one night at Drury Lane, May 12, 1775, for the benefit of himself and Mrs. Greville. Not printed.

369. THE CONTRAST. Com. in five acts. Performed with applause at New York, Philadelphia, and Maryland. 8vo. Philadelphia, 1790. This piece, the title-page says, was written by a citizen of the United States; and the Prologue calls upon the audience to exult, that a piece was exhibited which they might fairly call their own,

"Where the proud titles of My Lord! Your Grace!
"To humble Mr. and plain Sir, give place."

It possesses little merit either in plot or character. The preface claims indulgence for the author; as being the first essay of American genius in a difficult species of composition, and as being written by one who never critically studied the rules of the drama, and had seen but few exhibitions of the stage. In the former assertion there is a mistake. See THE PRINCE OF PARTHIA, and THE PATRIOT CHIEF. We are also informed, that it was undertaken and finished in the course of three weeks.

370. THE CONTRAST. Com. in two acts, by Mr. Wilton. Performed in Calcutta, Dec. 1789, and said to be the first effort of the dramatic Muse in that country. Some circumstances might lead us to believe that this was the same as the foregoing. But in the first place, this had but two acts, the other five. The Prologue to this had no such lines as are above quoted; but the author asked,

"May he not hope that in the polish'd EAST
"His Muse, if chaste, shall be with plaudits bless'd?"

371. THE CONTRAST; or, *The Mayoralty of Trueborough*. Com. by E. Smith. Of this piece we know no more than the name: it was probably a provincial production.

372. THE CONTRETEMS; or, *Rival Queens. A small Farce, as it was lately acted with great applause at H—d—r's private Th—re near the H—y M—t.* Anonym. 4to. 1727. This piece was never intended for public representation; but was written only in ridicule of the confusion which at that time reigned in the King's Theatre in the Haymarket, in consequence of the contests for superiority between the two celebrated Italian singers, Signora Faustina and Signora Cuzzoni, the divided opinions

of the public with regard to their respective merits, and the insolent airs of importance assumed by them in consequence of the public favour shown to them. In the Dramatis Personæ, which consists entirely of the persons belonging to that theatre, HEIDEGGER, the manager, is characterized as high priest of Discord; and that great composer, Mr. Handel, is styled Professor of Harmony.

We cannot on this occasion avoid taking notice of the careless manner in which new editions of some authors' works have been executed, from the ignorance of the persons to whose care they were intrusted. In a republication of Colley Cibber's plays, this piece is inserted, instead of THE RIVAL QUEANS; which see in its place. We have heard, however, that this blunder was occasioned by the late George Steevens, Esq. of Hampstead, a lover of *fun*, who actually furnished the copy from which *The Contretems* was printed in Cibber's works.

373. THE CONTRIVANCES; or, *More Ways than one.* A Farce, by Harry Carey. Acted at Drury Lane. 12mo. 1715; 8vo. 1729; 4to. 1743. This is a very entertaining piece, and had good success. Arethusa, in this farce, used to be the probationary part for female singers, before they were bold enough to venture upon characters of more consequence: a mode of conduct which would be more serviceable to the stage, than beginning, as is usual now, with stepping on the top round of the ladder at once; a circumstance which precludes ascension, and increases the danger of a fall.

374. THE CONVENT. M. D. by John Rannie. 8vo. No date. Never performed.

375. THE CONVENT OF PLEASURE. Com. by the Duchess of Newcastle. 1668. This is one among many of the pieces of this voluminous female author, which have never been performed, and perhaps very seldom read.

376. THE CONVERSATION OF A FATHER WITH HIS CHILDREN; or, *The Danger of disregarding the Laws.* Translated from Gesner, and printed at Edinburgh. 8vo. 1792. Never acted.

377. THE CONVERTED COURTEZAN. The first part of Dekker's *Honest Whore* was originally printed under this title, but in what year is uncertain; the only copy that we have seen wanting the title-page. We suspect, however, that it was printed in 1604.

378. THE CONVERTS; or, *The Folly of Priestcraft.* Com. Anon. 4to. 1690. Langbaine gives this piece the highest commendation; allotting it, in point of ingenious and judicious satire, the next place in rank to Wycherley's *Plain Dealer*; yet hints, that it may give umbrage to the priests and bigots of the Romish religion.

379. THE COOPER. Musical Entertainment. Acted at the Haymarket. 8vo. 1772. Set to music by Dr. Arne, who was also suspected to be the author of it. It appears, however, to be little more than a translation from a French piece called *Le Tonnelier*, the hint of which was originally taken from Boccace. Without possessing much merit, it was well received.

380. THE COQUET; or, *The English Chevalier.* Com. by Charles Molloy. 8vo. 1718. Acted at the Theatre in Lincoln's Inn Fields, with applause.

381. THE COQUET. Musical Entertainment, by Steph. Storace, sung at Marybone Gardens. 8vo 1771. This is a translation from

the Italian of Goldoni, and adapted to the original music of Galluppi.

382. THE COQUET'S SURRENDER; or, *The Humorous Punster.* Com. Anonym. 1732. This play, when originally brought on the stage at the Haymarket, was called "A sort of a thing (if you please "a Comedy), acted by the de- "sire of all well-disposed people "for the benefit of the author;" and is the same as was published, in 1733, under the title of *The Court Lady*; or, *The Coquet's Surrender*; which is said to have been written by a lady. See THE COURT LADY.

383. THE COQUETTE. Burl. Acted at the Haymarket, 1761. N. P.

384. THE COQUETTE; or, *The Mistakes of the Heart.* Com. by Robert Hitchcock. Acted at York and Hull. 8vo. 1777. Printed at Bath. This piece is taken from Mrs. Heywood's novel of *Betsy Thoughtless*, and is not without merit.

385. THE COQUETTES; or, *The Gallant in the Closet.* Com. by Lady Houston, sister to Lord Cathcart. This piece was put into the hands of the late James Boswell, Esq. while he was at Edinburgh college, with a strict injunction that its author should be concealed. Mr. B. had it brought on the stage (probably in Scotland), and wrote the prologue to it, which was spoken by Mr. Parsons. But it was not successful; being condemned the third night, and not unjustly; for it was found to be chiefly a translation of one of the bad plays of Thomas Corneille. Not printed.

386. CORA; or, *The Virgin of the Sun.* B. P. by J. C. Cross. Acted at the Royal Circus, and published in *Circusiana.* 12mo. 1809.

387. CORDELIA. Trag. in five acts, by Mrs. Hughes. Printed in a volume with two other *Moral Dramas intended for private Representation.* 8vo. 1790.

388. CORIOLANUS. Trag. by W. Shakspeare. Fol. 1623. The plot of this play is taken from history, viz. from Plutarch's Life of Coriolanus. The scene lies partly in Rome, and partly in the territories of the Volscians. Dr. Johnson says, it is one of the most amusing of our author's performances: "The old man's mer- "riment in Menenius; the lofty "lady's dignity in Volumnia; the "bridal modesty in Virgilia; the "patrician and military haughti- "ness in Coriolanus; the plebeian "malignity and tribunitian inso- "lence in Brutus and Sicinius; "make a very pleasing and inte- "resting variety; and the various "revolutions of the hero's fortune "fill the mind with anxious cu- "riosity. There is perhaps too "much bustle in the first act, and "too little in the last."

389. CORIOLANUS. Trag. by James Thomson. Acted at Covent Garden. 8vo. 1748; 8vo. 1749. Our pleasing poet's principal merit not lying in the dramatic way; and this, though the last, being far from the best of his works, even *in* that way; we cannot pay any very exalted compliments to the piece.

The style of it is, like the rest of the author's writings, ill calculated to excite the passions. Dr. Johnson observes, this tragedy was, by the zeal of Sir George Lyttelton, brought upon the stage for the benefit of Thomson's family; and recommended by a Prologue, which Quin, who had long lived with him in fond intimacy, spoke in such a manner as showed him

to be, on that occasion, *no actor*. The commencement of this benevolence is very honourable to Quin; who is reported to have delivered Thomson, then known to him only for his genius, from an arrest, by a very considerable present; and its continuance is honourable to both; for friendship is not always the sequel of obligation. By this tragedy a considerable sum was raised; of which part discharged his debts, and the rest was remitted to his sisters; whom, however removed from them by place or condition, he regarded with great tenderness.

390. CORIOLANUS; or, *The Roman Matron*. Trag. by Thomas Sheridan. Acted at Covent Garden. 8vo. 1755. This piece was composed from the two former plays by Shakspeare and Thomson; and, being assisted by a splendid ovation, had some success.

391. CORIOLANUS; or, *The Roman Matron*. Tragedy, altered from Shakspeare and Thomson [by J. P. Kemble]; and acted at Drury Lane, Feb. 1789. This alteration has generally been ascribed to Mr. Wrighten, the prompter. It was well received. Mr. Kemble's performance of Coriolanus is allowed to be a masterpiece in the art of acting. 8vo. 1789.

392. CORIOLANUS; or, *The Roman Matron*. H. P. adapted to the stage, with additions from Thomson, by J. P. Kemble. Acted at Covent Garden. 8vo. 1806.

393. CORNELIA. T. 4to. 1594. D. C. See POMPEY THE GREAT, &c.

394. CORNELIA. Play, by Sir W. Bartley. Acted in Gibbon's Tennis Court, Vere Street, Clare Market, 1662. N. P.

395. CORNELIA; or, *A Roman Matron's Jewels*. Dram. Anecd. by J. P. Roberdeau. Performed, in 1805, at the Chichester, Portsmouth, and Southampton Theatres, with great applause. The foundation of this one act piece is the well-known story of Cornelia (Scipio's daughter) showing her numerous progeny, as her richest ornaments, to a vain-glorious Roman lady Printed in *The Spirit of the Public Journals*, vol. xiii. 12mo. 1810.

396. THE CORNISH COMEDY. Acted at the Theatre in Dorset Gardens. 4to. 1696. Scene Cornwall. This play was published by George Powell, who, in a dedication to Christopher Rich, Esq. says, it was the conception of a few loose hours, and committed by the author to his hands to dispose of in the world.

397. CORNISH INTERLUDES. Of these there are three in the Bodleian library, written on parchment. B. 40. Art. In the same place is also another, written on paper in the year 1611. Arch. B. 31. Of the last there is a translation in the British Museum. MSS. Harl. 1867. 2. It is entitled the CREATION OF THE WORLD. It is called a Cornish play or opera, and said to be written by Mr. William Jordan. The translation into English was made by John Keigwin, of Moushole, in Cornwall, at the request of Trelawney, Bishop of Exeter. Of this William Jordan we can give no account. Of his translator it may be observed, that among the many valuable MSS. in Lambeth library (806. 16), there is a very long poem, in stanzas of four lines, entitled, "MOUNT CALVARIE; or, "The History of the Passion, "Death, and Resurrection, of our "Lord Jesus Christ, written in "Cornish (as it may be conjec-"tured) some Centuries past; in-

" terpreted in the English Tongue " by John Keigwin, Gent."

398. THE CORNISH SQUIRE. Com. by Sir John Vanbrugh, Congreve, and Walsh. Acted at the Haymarket, 1706. This is founded almost entirely on the *Sieur Pourceaugnac* of Moliere. In the year 1734, this piece was, by Mr. Ralph, brought on the stage at Drury Lane, and published in 8vo. In the preface he says, " when it " was first played by subscription, " so great were the expectations " from it, that the pit and boxes " were laid together at half a gui- " nea, and the gallery at a crown: " that though Sir John Vanbrugh " was by many reputed the sole " author of it, yet it was currently " reported, at the time of its re- " presentation, that he wrote it in " conjunction with Mr. Walsh and " Mr. Congreve; each of them " being supposed to have done an " act a-piece." This account is confirmed by a letter of Mr. Congreve's lately published, dated May 20, 1704, in which he says, " The " translation you speak of is not " altogether mine; for Vanbrugh " and Walsh had a part in it. " Each did an act of a French " farce. Mine, and I believe " theirs, was done in two morn- " ings; so there can be no great " matter in it. It was a compli- " ment made to the people of " quality at their subscription mu- " sic, without any design to have " it acted or printed further. It " made people laugh; and some- " body thought it worth his while " to translate it again, and print " it as it was acted: but if you " meet such a thing, I assure you " it was none of ours; which I " don't think will appear again " after next week, when our " neighbour is to have it acted " for her benefit." *Literary* *lics*, 8vo. 1789, p. 337.—I pears by Mr. Ralph's preface, the copy came to him impe in some places, which impe tions he had supplied in the manner he could; that he taken the liberty to set some incidental jokes, which merely the growth of the t and could not then be under without a glossary. He also fesses to have altered some i gancies at the end of the firs which the then delicate tas the age would hardly en See MONSIEUR DE POURC GNAC; or, *Squire Trelooby*.

399. CORONA MINERVÆ Masque. "Presented before I " Charles, his Highness the " of York his brother, an " Lady Mary his sister, the " of February, at the colle " the Museum Minervæ." 1635. Chetwood ascribes piece to Thomas Middleton we believe without found It is very scarce.

400. THE CORONATION. by J. Shirley. This play printed in 4to. 1640; 8vo. 1 as John Fletcher's: but as ley laid claim to it, it is hei stored to his name. Scene E

401. THE CORONATION QUEEN ELIZABETH; or, *Th storation of the Protestant Rel and the Downfal of the Pope.* W. R. 4to. 1680. This more than a droll of three played at Bartholomew and S wark Fairs.

402. THE CORONATION DAVID. A Drama, writte Joseph Wise in 1763. Publ at Lewes. 8vo. 1766.

403. THE CORONATION. Entertain. by Archibald Mac 12mo. 1804.

404. THE CORPORAL. Play, by Arthur Wilson. Entered on the books of the Stationers' Company, Sept. 4, 1646; but we believe not printed.

405. CORRUPTIONS OF THE DIVINE LAWS. A dramatic Piece, mentioned by Bishop Bale in the catalogue of his own works.

406. THE CORSICAN PIRATE; or, *The Grand Master of Malta.* B. by J. C. Cross. 8vo. 1803. Acted at the Circus.

407. THE CORSICANS. Dram. in four acts, translated from the German of Kotzebue. 8vo. 1799. Never acted.

408. THE CORSICANS. An unfinished Play. By Charles Leftly. Choruses from this drama are inserted at p. 151, *et seq.* of *The Poetical Register, and Repository of Fugitive Poetry,* for the year 1802.

409. CORTES. In the titlepage to *The Whim,* a comedy, by Lady Wallace, there is a quotation from a MS. tragedy, by her ladyship, which, in the newspaper advertisements of *The Whim,* was said to be under this title.

410. CORYDON AND COCHRANIA. Past. by Alexander Pennecuik. This was on the nuptials of James, Duke of Hamilton, 1723.

411. COSMO. Com. Acted at the Rose Theatre, Jan. 12, 1592. Not printed.

412. THE COSTLY WHORE. A comical History. Acted by the Company of Revels. Anonym. 4to. 1633. This piece is by Philips attributed to Robert Mead; but without any foundation. The scene lies in Saxony, and the play has considerable merit.

413. THE COTTAGE. Operatic Farce, by James Smith. 8vo. 1796. Printed at Tewkesbury, where also it appears to have been acted. It has but little merit, and is founded on the hackneyed story of a gentleman assuming the disguise of a servant for obtaining an easier access to the lady whom he courted.

414. THE COTTAGE FESTIVAL. Opera, by Leonard Mac Nally, performed at Dublin, 1796. We have never seen any play-bill or advertisement of this piece; but it is mentioned in *The Monthly Mirror* for December 1796.

415. THE COTTAGE MAID; or, *The Customs of the Castle.* Op. by R. Sicklemore. This was performed for a benefit at Brighton, 1798.

416. THE COTTAGE MAID. Mus. Ent. Acted for a benefit at Covent Garden, June 1791; but not repeated.

417. THE COTTAGE OF THE CLIFFS. M. D. by John Rannie. 8vo. No date. Never acted.

418. THE COTTAGERS. Opera, by George Savile Carey. 8vo. 1766; 12mo. 1770.

419. THE COTTAGERS. Mus. Entertainment. Acted at Covent Garden. 8vo. 1768. This piece, though said to be performed, was never represented under this title. It is the same performance as *William and Nanny,* by Mr. Goodenough; and, having been printed by a bookseller ten or eleven years before it appeared on the stage, was published by the person who had purchased the impression.

420. THE COTTAGERS. Com. Op. in two acts, by Miss Anna Ross (aged 15 years). 8vo. 1788. A very promising specimen indeed from an authorling of fifteen. The character of Charlotte, the heroine of the opera, has particular merit. That there are faults in the piece, it were folly to deny; but as a

whole, it is very creditable to the fair writer. Never acted.

421. COVENT GARDEN. Com. by Thomas Nabbes. 4to. 1638; 4to. 1639. This piece was first performed in 1632, but was not printed till the time above mentioned. The title implies where the scene is laid, and it is a representation of the humours of that place at the period when it was written. It is dedicated to Sir John Suckling.

422. COVENT GARDEN THEATRE; or, *Pasquin turned Drawcansir*, D. S. By Charles Macklin. Acted at Covent Garden, 1752. Not printed.

423. THE COVENT GARDEN TRAGEDY. Farce, by H. Fielding. Acted at Drury Lane. 8vo. 1732. This is a burlesque on *The Distrest Mother*; but not equal to some other pieces of the same author; the humours of Covent Garden, with respect to w——s, bawds, and bullies, being subjects too low for mock tragedy.

424. COVENT GARDEN WEEDED; or, *The Middlesex Justice of Peace*. See THE WEEDING OF THE COVENT GARDEN.

425. THE COVENTRY ACT. Com. [By J. Plumptre, A. B.] Acted at Norwich. 8vo. 1793.

426. COVENTRY PLAYS, intituled, *Ludus Coventriæ*, sive *Ludus Corporis Christi*. They are now in the British Museum, and may be found by the following distinctions among the Cottonian MSS. Vesp. D. VIII. p. 113. PLUT. IV. A. They are forty in number; nd their subjects, like those of imilar exhibitions at Chester already described, are chiefly from the Old and New Testament. The language of them, having probably undergone no changes by transcription, is in many places almost as gross as that of some of the Scotch dramatic writers before the year 1600, who employed their talents for the entertainment of our future Solomon. Quotations from such parts of these mysteries as would best support our assertion, might be accompanied by suspicion of profaneness, which of all other charges the editors of the present work have been studious to avoid. A slight extract, however, may serve to show the indelicacy of the poets, as well as the ancient audiences, of Coventry. In the play of the *Woman taken in Adultery*, the appearance of the guilty fair-one is preceded by this extraordinary stage direction and dialogue. Pageant XXI. p. 121.

" —*Hic Juvenis quidam extra cur-*
" *rit, caligis non ligatis et* BRACCAS
" IN MANU TENENS, *et dicat Ac-*
" *cusator:*

" ACCUSATOR.
" Stow that harlot, some erthely wyght,
" That in advowtrye her is fownde.

" JUVENIS.
" Giff any man stow me yis nyght,
" I shal hym geve a dedly wownde.
" If any man my wey doth stoppe,
" Or we departe, ded shal he be;
" I shal yis daggar putt in his croppe,
" I shal hem kylle, or he shal me.

" PHARISEUS.
" Grett Goddys curse mut go with the,
" With such a shrewe wyll I not melle.

" JUVENIS.
" That same blyssynge I gyff you thre,
" And qwheth you alle to y^e^ devyl of helle.
" In feyth I was so sor affrayd
" Of yone thre shrewys, y^t^ soth to say,
" My breche be nott yett well upteyd,
" I had such hast to renne away.
" Thei shal nevyr catche me in such affray;
" I am full glad y^t^ I am gon.
" Adewe, adewe, a xx devyls way,
" And Goddys curse have ye everychon.

" SCRIBA.
" Com forth y^u stotte, com forth y^u scowte,
" Com forth y^u bysmar & brothel belde,
" Com forth y^u hor, & stynkynge bych clowte,
" How long hast y^u such harlotry helde?
" Com forth y^u quene, com forth y^u scolde,
" Com forth y^u sloveyn, com forth y^u slutte;
" We shal the teehe, with carys colde,
" A lytyl bettyr to kepe y^i kutte."

These performances began on *Corpus Christi* day, which, according to Dugdale, was the commencement of the chief fair held in Coventry. They were acted by the Gray Friars, or Franciscans. The theatres were placed on wheels, and drawn to all the eminent parts of the city, for the better advantage of the numerous spectators. [See *Thoresby's Leedes*, Fol. 1715, page 517.]

427. OF THE COUNCELLS OF BISHOPS. A Com. by Bishop Bale.

428. COUNT BASIL. Trag. by Joanna Baillie. 8vo. 1798. This is one of a *series of plays*, published by the same lady. It is in vol. i. and has considerable merit. Never acted.

429. COUNT BENYOWSKY; or, *The Conspiracy of Kamtschatka*. Tragi-Com. in five acts. Translated from the German by the Rev. W. Render. 8vo. 1798. The original author of this piece is Kotzebue, President of the Magistracy of Eastland, to whom the public are indebted for many other pieces. The hero of the present performance is a real person, whose adventures formerly made some noise in Europe. These, in the year 1790, were printed in London, in two volumes, 4to. M. Kotzebue has deviated little from the original story, which is rather retold in dialogue than meriting to be termed a new performance. It is, however, forcibly and pathetically written, well calculated to arrest attention, and to produce the effects proposed by tragical representations.

430. COUNT BENYOWSKY; or, *The Conspiracy of Kamtschatka*. Drama. Translated from Kotzebue, by Benj. Thompson. 8vo. 1800. Never acted. This is a more elegant translation than Dr. Render's.

431. COUNT DE VILLEROI; or, *The Fate of Patriotism*. Trag. 8vo. 1794. The author of this piece, detesting the atrocious crimes perpetrated among the French at the time of his writing, has made the fact of a son denouncing his father the groundwork of his plot, and has interwoven allusions to other shocking circumstances, said to have occurred in France during that reign of terror. It is but an indifferent performance, and was never acted.

432. THE COUNTERFEIT. Farce, by Andrew Franklin. Acted at Drury Lane, with good success, in 1804.

433. THE COUNTERFEIT BRIDEGROOM; or, *The Defeated Widow*. Com. 4to. 1677. This is Middleton's *No Wit, No Help, like a Woman's*, altered, and printed with a new title; an artifice to give the appearance of novelty, which seems to have been frequently practised in those times; but which would not by any means pass now, when the slightest plagiarism is immediately discovered by the piercing eyes of our stage-hunting critics; by whom resemblances are even formed in their own imaginations only (to the prejudice of real merit), where no more than that general sympathy of conception which all writers, whose genius enables them to see nature as she

is, must have with each other, can give ground for their accusations.

434. THE COUNTERFEIT HEIRESS. Farce, taken from Durfey's *Love for Money*. Acted at Covent Garden, April 16, 1762, for Mrs. Vincent's benefit. Not printed.

435. THE COUNTERFEITS. Com. Acted at the Duke's Theatre. 4to. 1679. J. Leanerd has been supposed to be the author of this play, which is very far from being a bad one. The scene lies in Madrid. The plot is taken from a Spanish novel, called *The Trepanner trepanned*; and Mr. Cibber has made good use of it in his comedy of *She would and She would not*.

436. THE COUNTERFEITS. Far. taken from Moore's *Gil Blas*. Acted at Drury Lane, for Mr. Yates's benefit, 1764. N. P.

437. THE COUNTERPLOT. Com. of two acts, by Thomas Goodall. Acted at Bath, for the benefit of Miss Stanton (who afterwards married the author), about the year 1787. Not printed.

438. THE COUNTESS OF ESCABARGNAS. Comedy, by J. Ozell. This is only a translation from Moliere, and was never intended for the stage.

439. THE COUNTESS OF PEMBROKE'S IVY CHURCH, by Abraham Fraunce. 4to. 1591. As this is in some of the old catalogues set down as the name of a play in two parts, we could not omit a mention of it, although it contains nothing dramatic, but one piece in English hexameters, called *Amintas's Pastoral*, which is but a translation of Tasso's *Aminta*.

440. COUNTESS OF SALISBURY. Trag. by Hall Hartson. 8vo. 1767. This play is taken from Dr. Leland's Romance, called *Longsword Earl of Salisbury*. It was first acted at Dublin, afterwards at the Haymarket, and subsequently at Drury Lane. We have already hinted, in our brief account of Mr. Hartson, that he was supposed to have received material assistance in this tragedy from the hand of his tutor, Dr. Leland. That the composition was not his own, may also be inferred from a circumstance that we shall now relate. An acquaintance complimented our ostensible author on the happy manner in which a speech from Homer is appropriated to the Countess of Salisbury. Mr. Hartson disclaimed all knowledge of this circumstance, and denied that the Greek poet had furnished any part of his materials. For the information of our readers, we subjoin both these passages.

For ah! no more Andromache shall come,
With joyful tears to welcome Hector home;
No more officious, with endearing charms,
From thy tir'd limbs unbrace Pelides' arms! Book 17. v 241, &c.

Never, oh, never more shall Ela run
With throbbing bosom, at the trumpet's sound,
To unlock his helmet conquest-plum'd, to strip
The cuisses from his manly thigh, or snatch
Quick from his breast the plated armour, wont
T' oppose my fond embrace.—Sweet times, farewell,
These tender offices return no more.

The reader will perhaps allow that he who supplied the latter of these speeches, could not be unacquainted with the former. In this piece, the unities of time, place, and action, are strictly observed; the sentiments are natural, and the images striking; but the numbers are sometimes harsh and unmusical. It was, however, favourably received.

441. COUNT KOENIGSMARK. Drama, translated from Reitzenstein, by Benj. Thompson. 8vo. 1800. Never acted.

442. THE COUNT OF BURGUNDY. Trag. in four acts, translated from the German of Kotzebue, by Ann Plumptre. 8vo. 1798. Never acted.

443. THE COUNT OF BURGUNDY. Trag. translated from the German by Charles Smith. Printed at New York. 8vo. 1798.

444. THE COUNT OF BURGUNDY. Trag. altered from the translation of Miss Plumptre, by Alexander Pope, and acted for his own benefit at Covent Garden, 1799. Though the alterations made in this piece were generally for the better, yet the pruning-knife might have been farther employed with good effect. The story is on the hackneyed subject of a child preserved from destruction, and brought up unconscious of his rank, and without any knowledge of his real parents. N.P.

445. THE COUNT OF NARBONNE. Trag. by Robert Jephson. Acted at Covent Garden, with considerable success, 1781; 8vo. 1781. This play is evidently founded on Horace Walpole's Gothic story of *The Castle of Otranto*. The characters, language, and sentiment, are well drawn and supported, and sufficiently discriminated from each other. It has been thought, however, that the catastrophe is too shocking.

446. THE COUNTRY ATTORNEY. Com. by Richard Cumberland. Acted at the Haymarket, 1787. Not printed. Though we found in this piece that easy and generally appropriate dialogue which distinguishes the productions of Mr. Cumberland, it was thought deficient in novelty, humour, and character; and was so coolly received by the audience, that, after the fourth performance, it was withdrawn. See SCHOOL FOR WIDOWS.

447. THE COUNTRY CAPTAIN. Com. by the Duke of Newcastle. Acted with applause at Black Friars, and printed at the Hague. 12mo. 1649.

448. THE COUNTRY COQUET; or, *Miss in her Breeches*. Ballad Opera. As it may be acted at Drury Lane. 8vo. 1755.

449. THE COUNTRY ELECTION. Farce, in two acts. 8vo. 1768. This is supposed to have been written by Dr. Trusler.

450. THE COUNTRY FAIR. Prel. Acted at the opening of Covent Garden Theatre, Sept. 20, 1775, but without much approbation. Not printed.

451. THE COUNTRY GAMBOL. Comic Opera in three acts, MS. Sold as part of the library of the late Mr. Isaac Reed.

452. THE COUNTRY GENTLEMAN; or, *Choice Spirits*. A Drama, by William Woty. 6vo. 1786. Printed at Derby, in a volume, entitled *Fugitive and Original Poems*. This piece seems not to have been intended for the stage. It is destitute of plot; but the character of a London landlord, and the humours of a club of choice spirits, are not ill drawn or supported.

453. THE COUNTRY GIRL. Com. by Anth. Brewer. 4to. 1647. This play was frequently acted with great applause. The scenes in London and Edmonton. In the title-page of this piece are only the letters T. B. which were probably inserted by the bookseller, who knew the author by the familiar appellation of Tony Brewer. See COUNTRY INNOCENCE.

454. THE COUNTRY GIRL. Com. by David Garrick. Acted at Drury Lane. 8vo. 1766. This is an alteration of Wycherley's *Country Wife*; it met with applause, was revived for Mrs. Jordan, and is still frequently acted.

455. THE COUNTRY HOUSE. Farce, by Sir John Vanbrugh. 12mo. [1715.] This is nearly a verbal translation from D'Ancourt's *Maison de Campagne.*

456. THE COUNTRY INN. Com. by Joanna Baillie. 8vo. 1804. Never acted. This piece, we think, is the least meritorious of Miss Baillie's dramas.

457. COUNTRY INNOCENCE; or, *The Chamlermaid turn'd Quaker.* Com. by John Leanerd. Acted at the Theatre Royal. 4to. 1677. This is a most barefaced plagiarism; being only Brewer's *Country Girl* reprinted, with scarcely any difference but that of a new title.

458. THE COUNTRY LASSES; or, *The Custom of the Manor.* Com. by Charles Johnson. Acted at Drury Lane. 12mo. 1715. This is a very busy and entertaining comedy, and consists of two separate and independent plots; one of which is borrowed from Fletcher's *Custom of the Country*; the other from Mrs. Behn's *City Heiress,* and what she stole it from, viz. Middleton's *Mad World, my Masters.* The character of Farmer Freehold, in particular, is admirably drawn. See THE LADY OF THE MANOR, and THE FARM HOUSE.

459. THE COUNTRY MADCAP. Farce. Acted at Covent Garden, 1772. This is only Fielding's *Miss Lucy in Town,* under a different title.

460. THE COUNTRYMAN. A Play; entered on the books of the Stationers' Company, Sept. 9, 1653; but probably not printed.

461. THE COUNTRY 'SQUIRE; or, *A Christmas Gambol.* Com. in three acts, by Richard Gwinnet. It was performed by the author, and a number of his neighbours. 8vo. 1732. See THE GLO'STERSHIRE SQUIRE.

462. THE COUNTRY WAKE. Com. by Thomas Dogget. 4to. 1696. This play was acted with applause at Lincoln's Inn Fields; and has since been reduced into a ballad-farce, by the name of *Flora,* or, *Hob in the Well.* Scene Gloucester.

463. THE COUNTRY WAKE. Farce, by T. Underwood. 8vo. 1782. Printed at Madras. It does not appear to have ever been acted; and is, as the modest motto in the title-page says, "A mere, "mere trifle."

464. THE COUNTRY WEDDING AND SKIMMINGTON. A Tragi-comi-pastoral-farcical Opera, by Essex Hawker. 8vo. 1729. Acted at Drury Lane. This piece is only one long scene, on a bank near the Thames' side, at Fulham, with twenty-five airs in it, after the manner of *The Beggar's Opera,* and was composed for the young company to act in the summer.—See THE WEDDING.

465. THE COUNTRY WEDDING; or, *The Cockney bit.* Pastoral Ballad Farce. Acted at the Haymarket. 8vo. The same as the preceding.

466. THE COUNTRY WEDDING; or, *Love in a Dale.* Pastoral Ballad Farce, of one act, by J. W. 8vo. 1750. A country swain courts a rich farmer's daughter, and is beloved by her. The father, however, is about to give her to a showy Londoner, whom he supposes wealthy. To prevent this match, the fond pair contrive, by a letter, to persuade the father

that matters had gone so far between the rustic nymph and swain, that the former is pregnant by the latter. This scheme succeeds to their wish; the father, to save his daughter's credit, consents to their marriage, and is afterwards undeceived. It is said to have been performed at the New Theatre in the Haymarket; but there are no actors' names to the dramatis personæ. See THE DECEIT.

467. THE COUNTRY WIFE. Comedy, by William Wycherley. Acted at the Theatre Royal. 4to. 1675; 4to. 1688. This comedy is, next to *The Plain Dealer*, the best of our author's pieces. It contains great wit, high character, and manly nervous language and sentiment; yet on account of the looseness in the character of Horner, and other of the personages, it was for some time, and, had it not been altered, must have been totally laid aside. The last performer who excelled in the character of Pinchwife, was the late Mr. Quin. Mrs. Pinchwife seems in some measure borrowed from Moliere's *Ecole des Femmes*.

468. THE COUNTRY WIFE. A Comedy, in two acts, as it is performed at the Theatre Royal in Drury Lane. Altered from Wycherley. 8vo. No date. [1765.] This alteration is Mr. John Lee's; but since Shakspeare has suffered by the same hand, could Wycherley complain of mutilation?

469. THE COUNTRY WIT. Com. by J. Crowne. Acted at the Duke's Theatre. 4to. 1675. This play contains a good deal of low humour, and was a great favourite with King Charles II. Part both of the plot and language are borrowed from Moliere's *Sicilien; ou, l'Amour Peintre*. Scene the Pall Mall, in the year 1675.

470. THE COUP DE MAIN; or, *The American Adventurers*. M. E. by Archibald M'Laren. Acted at Dundee. Printed at Perth. 12mo. 1784.

471. COURAGE REWARDED; or, *The English Volunteer*. A political Drama, by Mr. A. L. G. 8vo. 1798. Never acted. A well-timed performance; but not well suited to representation. It is dedicated to the volunteer corps of the kingdoms of England, Scotland, and Ireland.

472. THE COURAGEOUS TURK; or, *Amurath I.* Trag. by Thomas Goff. 4to. 1632; 8vo. 1656. The plot from the histories of the Turkish empire in the reign of Amurath. It was acted by the students of Christ Church, Oxford, where the author was a fellow. Compared with the ranting absurdities of this piece, the tragedies of Lee are sober declamations. Our hero, on the appearance of a comet, addresses the following question to the stars:

"Why do you put on periwigs of fire?"

473. THE COURSING OF THE HARE; or, *The Madcap*. Com. by William Heminges, 1632-3. This was never printed; but the existence of it is noticed by Mr. Chalmers in his *Apology for the Believers in the Shakspeare Papers*. It was probably acted at the Fortune Theatre.

474. C**** AND COUNTRY. A Play of seven acts; in which will be revived the entertaining scene of *The Blundering Brothers*; to which is added, *The comical Humours of Punch*: the whole concluding with the grand masque called *The Downfall of Sejanus*. Written by a masquerader, and dedicated to those who were pre-

sent at the last ball, on Thursday, Jan. 16th. Folio, 1735.

475. COURT AND COUNTRY; or, *The Changelings*. Ballad Opera. 8vo. 1743. This piece was never intended for the stage; but is only a satire on the alterations made in the ministry, and the unsteadiness in some of the patriot party, or, as they called themselves, the country interest, about that time.

476. COURT AND NO COUNTRY. A Seri-tragi-comi-farcical Entertainment (acted but once these twenty years); wherein are occasionally exhibited the Groans of the Barracks, or the History of Sir Arthur Van Trype, &c. &c. 8vo. 1753.

477. THE COURT BEGGAR. Com. by Richard Brome. Acted at the Cockpit in 1632, and printed 8vo. 1653.

478. THE COURTEZANS. Com. of two acts, founded on truth, and acted every night at Drury Lane and Covent Garden, by Charles Townly, Esq. 8vo. 1760. The name of this author is a fictitious one.

479. THE COURTEZANS. Com. translated from Plautus by Richard Warner. 8vo. 1774. Plautus has called this comedy BACCHIDES; the names of two principal characters, who are sisters, being each of them *Bacchis*. From the prologue we learn, that this play was taken from a Greek one, by Philemon, called *Evantides*. It is not improbable that Moliere had his eye upon one scene of this play when he wrote *Les Fourberies de Scapin*.

480. THE COURTEZANS. Com. of two acts. This piece, which is in MS. in the possession of Mr. Stephen Jones, is supposed to be the production of Cornelius Arnold, author of OSMAN; being in the same handwriting and manner as a faree, in MS. without a title (in the same collection), signed at the end C. ARNOLD.

481. THE COURT LADY; or, *The Coquet's Surrender*. Comedy, Anonymous. 8vo. 1730; 1733. This play, by the dramatis personæ prefixed, would appear to have been acted, though we imagine without success. By the dedication, however, which is a satirical one, *To a great Lady at Court*, it seems to have aimed personal reflection on some particular intrigue at that time pretty well known at court. Be this as it will, the piece in itself has very little merit, either in plot, language, or character. The running-title of it is, *The Coquet's Surrender*; or, *The Humorous Punster*; which last title is derived from a principal character in the piece, who is perpetually running into the absurdity of pun and quibble; but whom we may safely acquit of the charge either of humour, or even common sense. See THE COQUET'S SURRENDER.

482. THE COURT LEGACY. Ballad Opera, of three acts. 8vo. 1733. This obscene piece was never acted. It was advertised as being by the author of *The Atalantis* [i. e. Mrs. Manley].

483. COURT MEDLEY; or *Marriage by Proxy*. A Ballad Op. of three acts. 8vo. 1733.

484. COURTNAY, EARL OF DEVONSHIRE; or, *The Troubles of Queen Elizabeth*. Tragedy. 4to. Anonym. No date. This play is dedicated to the Duke of Devonshire, but was never acted.

485. THE COURT OF ALEXANDER. Burlesque Opera of two acts, by George Alexander Stevens. Acted at Covent Garden. 8vo. 1770. The humour of this piece is very low.

486. THE COURT OF NASSAU;

or, *The Trial of Humbug.* Com. by George Stayley. 8vo. 1753. Printed at Dublin. The drift of this piece is, to censure a ridiculous practice, which at that period prevailed, of imposing upon people by telling a lie with a grave face, and afterwards laughing at the credulity of the person who believed the story. This was called by the nonsensical name of HUMBUGGING. The author, in his title-page, says his piece was not worth acting; and he seems to have been perfectly right in his judgment.

487. THE COURT SECRET. Tragi-Comedy, by James Shirley. 8vo. 1653. This play was never acted, but was prepared for the stage at Black Friars; plays being at that time, viz. during the commonwealth, entirely interdicted. The scene lies at Madrid.

488. COURTSHIP A LA MODE. Com. by David Craufurd. Acted at Drury Lane. 4to. 1700. It is dedicated to John Le Neve, Esq.; by William Pinkethman the player, to whom the care of the publication had been left. The prologue by Farquhar. In the preface, the play is said to have been written in ten mornings.

489. THE COW DOCTOR. Com. in three acts; with a prefatory epistle to the readers, after the Pantagruelian style of Rabelais, illustrative of an unfortunate journey to the Temple of Fame, and dedicated to the Rev. Thomas Pennington, A. M. author of *Continental Excursions*, &c. and rector of Thornley, Herts, and Kingsdown, in Kent. 8vo. 1810. This satire is addressed *To the Friends of Vaccination.*

490. THE COXCOMB. Comedy, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This play has at times been revived, and acted with success.

491. THE COXCOMBS. A Farce, by Francis Gentleman. Acted at the Haymarket, 1771. Not printed. This was an alteration of part of Ben Jonson's *Epicœne*, and was performed only one night at a benefit.

492. THE COZENERS. Com. in three acts, by Samuel Foote. First acted at the Haymarket in 1774. Printed in 8vo. 1778. One character in the piece (that of Mrs. Simony) was designed as a vehicle for satire on the late Dr. Dodd. As some apology for Mr. Foote's stage ridicule, we may observe, that he rarely pointed it at any persons who either met with public respect, or deserved to meet with it. In 1776, Mr. Foote introduced an additional scene, commencing the third act, which greatly heightened the humour of the piece. This scene was levelled at a lady who had made more than one public appearance, and done considerable execution as well with her eyes as her pen. The story had been repeatedly told, though never with so much humour before. She applied to a mercer, ordered a considerable quantity of silk, took him in her own coach to a mad doctor, there left him to settle with Esculapius, who, she said, would immediately satisfy him. Mrs. R. departed, and left the mercer with the son of Galen, who, instead of giving a draft (as Mr. Prig expected) upon the doctor's banker, produced a large vial; and upon Prig's refusing to accept it, he had a strait waistcoat clapt on him, and was upon the point of being conveyed to the private madhouse at Chelsea; when Prig exclaimed, "Imprison a citizen, "that only comes for his money?

" D—me, Jack Wilkes's affair
" will be but a fleabite to this."

493. CRACK ME THIS NUT. Play. Acted at the Rose Theatre, Sept. 5, 1595. Not printed.

494. THE CRADLE OF SECURITIE. An Interlude, mentioned in the MS. tragedy of *Sir Thomas More* (MS. Harl. 7368), but not printed, nor now probably in existence. The date of this piece may be placed between the years 1560 and 1570. The following account of it is extracted from a work by an eye-witness of the representation: " In the city of
" Gloucester the manner is (as I
" think it is in other like corpora-
" tions), that when players of
" Enterludes come to towne, they
" first attend the mayor, to informe
" him what nobleman's servants
" they are, and so to get licence
" for their publicke playing; and
" if the mayor like the actors,
" or would shew respect to their
" lord and master, he appoints
" them to play their first play
" before himselfe, and the alder-
" men and common counsell of
" the city; and that is called the
" mayor's play, where every one
" that will comes in without
" money, the mayor giving the
" players a reward as hee thinks
" fit, to shew respect unto them.
" At such a play my father tooke
" me with him, and made mee
" stand between his leggs as he
" sate upon one of the benches,
" where wee saw and heard very
" well. The play was called THE
" CRADLE OF SECURITY, wherein
" was personated a king, or some
" great prince, with his courtiers
" of severall kinds: amongst which
" three ladies were in speciall
" grace with him; and they, keep-
" ing him in delights and plea-
" sures, drew him from his grave
" counsellors, hearing of sermons,
" listening to good counsell and
" admonitions, that in the end
" they got him to lye downe in a
" cradle upon the stage, where
" these three ladies, joyning in a
" sweet song, rocked him asleepe
" that he snorted againe; and in
" the meane time closely conveyed
" under the cloaths, wherewithall
" he was covered, a vizard like a
" swine's snout, upon his face,
" with three wire chains fastened
" thereunto, the other end where-
" of being holden severally by
" those three ladies, who fall to
" singing againe, and then disco-
" vered his face, that the specta-
" tors might see how they had
" transformed him, going on with
" their singing. Whilst all this
" was acting, there came forth
" of another doore, at the farthest
" end of the stage, two old men,
" the one in blew, with a ser-
" jeant at armes, his mace on his
" shoulder; the other in red, with
" a drawn sword in his hand, and
" leaning with his other hand up-
" on the other's shoulder; and so
" they two went along in a soft
" pace round about the skirts of
" the stage, till at last they came
" to the cradle, when all the court
" was in the greatest jollity; and
" then the foremost old man with
" his mace stroke a fearful blow
" upon the cradle; whereat all
" the courtiers, with the three la-
" dies and the vizard, all vanish-
" ed; and the desolate prince
" starting up barefaced, and find-
" ing himselfe thus sent for to
" judgement, made a lamentable
" complaint of his miserable case,
" and so was carried away by
" wicked spirits. The prince did
" personate in the morall the
" wicked of the world; the three
" ladies, Pride, Covetousness, and

" Luxury; the two old men, the " end of the world and the last " judgment. This sight tooke " such impression on me, that " when I came to man's estate it " was as fresh in my memory as " if I had seen it newly acted." *Mount Tulor*; or, *Private Exercises of a penitent Sinner*. By R.W. Esq. published in the yeare of his age 75, Anno Dom. 1639, 12mo.

495. CRAFT AND CREDULITY. Com. of three acts. A MS. sold as part of the library of the late Mr. Isaac Reed.

496. THE CRAFT OF RHETORIC. Of this piece we shall give the full title as follows: *A newe Commodye in English (in Maner of an Enterlude) ryght elygant and full of Craft of Rethoryk (wherein is shewed and descrybyd as well the Bewte and good Propertes of Women as their Vyces and evyl Condicion), with a moral Conclusion and Exhortacyon to Vertew. London, printed by John Rastell.* 4to. without date. This play is in metre, and in the old black letter; so that it is likely, from every testimonial, to be one of the very earliest of our dramatic pieces.

497. CRAFTE UPON SUBTILTYES BACKE. An Enterlude. Entered by Jeffrey Charlton on the books of the Stationers' Company, Jan. 27, 1608; but not printed.

498. THE CRAFTSMAN; or, *Weekly Journalist*. A Farce, by John Mottley. 12mo. 1728. Scene London, in Caleb D'Anvers's chambers in Gray's Inn. This piece was not intended for the stage, but as a banter on the paper of that title.

499. CRAFTIE CROMWELL; or, *Oliver ordering our new State*. Tragi-Com. *Wherein is discovered the traiterous Undertakings and Proceedings of the said Nol and his levelling Crew*. Written by Mercurius Melancholicus, and printed in 4to. 1648. It consists of five very short acts, and at the end of each act a chorus enters.

500. THE CRAFTY MERCHANT; or, *The Souldier'd Citizen*. Com. by Shakerly Marmion. Not printed.

501. THE CREATION OF THE WORLD. There is in the Bodleian library a Cornish MS. Play, with this title; of which the following, spoken by Solomon, who is rewarding the builders of the universe, is a specimen literally rendered into English:

" Blessing of the Father on you,
" You shall have your reward.
" Your wages are prepared;
" Together with all the fields of Bohellan,
" And the wood of Pensin entirely.
" The Island, and Arwinick,
" Tregimber and Regillack.
" Of them make you a deed or charter."

See CORNISH INTERLUDES. See also Hals's *History of Cornwall*.

502. CREUSA, QUEEN OF ATHENS. Trag. by W. Whitehead. Acted at Drury Lane. 8vo. 1754. This play is founded on the *Ion* of Euripides; but the plot is extremely heightened, and admirably conducted by our author; nor has there, perhaps, ever been a more genuine and native simplicity introduced into dramatic writing, than that of the youth Ilyssus, bred up in the service of the gods, and kept unacquainted with the vices of mankind. Mr. Mason is of opinion, that this piece shows the dramatic powers of its author to more advantage than *The Roman Father*. " Were " I," he adds, " to criticise this play " according to my own ideas of " dramatic ordonnance, I should " say that there is hardly a single " tragedy of English manufac- " ture, in which the three unities " are more accurately observed;

" for though the scene shifts oc-
" casionally at the beginning of
" each different act, from the ves-
" tibule of the temple to the lau-
" rel grove, a place very conti-
" guous to the fane, yet I am
" persuaded the poet did this
" rather to please the players, than
" out of any necessity arising from
" his plot; as Aletes might even,
" with greater convenience to that,
" have resided in the temple itself
" than in the grove. The lan-
" guage of Creusa is also in my
" opinion more elevated than that
" of *The Roman Father*. As to the
" catastrophe, however, though it
" results naturally from the action
" that precedes it, it must not be
" dissembled that it does not sa-
" tisfy. One is sorry that the
" Queen suffers: her crime, as
" she so very unwillingly consents
" to the poisoning of Ilyssus, seems
" hardly great enough to merit
" capital punishment. Euripides,
" who drew her much more cri-
" minal, suffers her to exist to the
" end; and, by making Iön at-
" tempt to avenge on his unknown
" mother the crime she had been
" guilty of, in attempting to poi-
" son him, her unknown son pro-
" duces an incident which the
" Jesuit Porce justly pronounced
" to be most truly theatrical. ' In
" spite,' says he, ' of all the faults,
" either real or apparent, which
" I have been led to find in this
" piece, nothing can be conceived
" more perfectly theatrical than
" the representation of a mother
" on the point of killing her un-
" known son, and, at the same
" time, of dying unknown by his
" hands, when this double project
" of parricide serves to restore
" that son to his mother, and that
" mother to her son.' Our au-
" thor, by not admitting this dou-
" ble project into his plan, has,
" in my opinion, decreased the
" theatrical effect, of which (how-
" ever inartificially) the Greek poet
" had furnished him with the ex-
" ample; and which, had he im-
" proved upon it as he has on all
" the other incidents in Iön, might
" have made the last act much
" more perfect. It is certain, how-
" ever, that for this purpose the
" preceding plot of the whole
" piece must have been differently
" constituted."

503. CRIME FROM AMBITION. Play, translated from the German of Iffland, by Maria Geisweiler. 8vo. 1799; 8vo. 1800. In this play, as is too common in the generality of the German dramas, vice, instead of meeting its just reward, is suffered to pass unpunished. The chief character of this piece is that of a young gambler, who is endeavouring to gain the affections of a lady of fortune and rank. His mother, to support his extravagance, and to supply the defects of his unsuccessful play, robs his father, who is a keeper of the public treasure, of a considerable sum of money. Another person, who is in a high official situation, becomes privy to the transaction; and, instead of bringing the criminals to justice, by mistaken benevolence advances the money. In his last speech he recommends the young gamester to the notice of his friends, and says that he will become an honest fellow!

504. THE CRISIS; or, *Love and Fear*. Com. Opera, by Thomas Holcroft. Acted at Drury Lane, May 1, 1778, for the benefit of Miss Hopkins. Not printed.

505. CRISPIN AND CRISPIANUS. This play is not mentioned in any of our Catalogues; but is noticed

ʒ others (such as *Grim the r*, and *Gammer Gurton's Nee-* in a dialogue between Dek- nd Flecknoe, Dr. King's s, by Mr. Nichols, vol. i.).

i. THE CRITIC; or, *A Tra- Rehearsed.* Dram. Piece, in acts, by Richard Brinsley an. Acted at Drury Lane, Printed in 8vo. 1781.

ɜ drift of this performance, abounds with easy wit, un- ɜd humour, and judicious is perhaps in general mis- stood. It might not have written with the single view ocuring full houses during ɜn run, but as a crafty ex- ıt to banish empty ones on occasions. In short, it was regarded in the light of an isement published by the ger of Drury Lane, signify- s wish that no more *modern ies* might be offered for re- ıtation at his theatre. It as a caustic on the author of *la*, whose piece immediately ed in the same season. We ndeed that the Cambridge ıte imputed all his sufferings magic of the fell enchantress *ina*. Let not, however, this ıstance discourage writers of ɜnius and judgment. Ludi- parodies or imitations do no to originals of sterling merit. ıost successful ridicule could drive our Shakspeare's phan- rom the stage, though the ɜ raised by his would-be Voltaire, is known to have long ago at the first crowing cocks of criticism.

his afterpiece a well-known is likewise supposed to be ɜnted under the title of Sir l Plagiary. How he hap- to deserve such ridicule, in preference to any other playwright of similar pretensions, it is not our present business to inquire. A literary thief, however, is the most tender and irascible of all beings, and, like his brethren who appear every six weeks at the Old Bailey, lives in perpetual hostility with those who are qualified to detect his practices, and point out the objects of his plunder. To a dramatist of this description, a general reader, with a retentive memory, is as formidable as an empty house on a third night. The present age exhibits more than one Sir Fretful, more than one notorious *plagiary*. The character of Dangle is said to have been drawn from Mr. Thomas Vaughan, author of *The Hotel*, &c.

507. THE CRITIC ANTICIPATED; or, *The Humours of the Green Room.* Farce, rehearsed behind the curtain of the Theatre in Drury Lane. By R. B. S. Esq. 8vo. 1779. A despicable catchpenny.

508. THE CRITIC; or, *Tragedy Rehearsed. A literary catchpenny by way of prelude to a dramatic afterpiece, by R. B. Sheridan, Esq.* 8vo. 1780.

509. THE CRITIC; or, *Tragedy Rehearsed.* A new dramatic Piece, in three acts, as performed by His Majesty's Servants, with the greatest applause. By the author of *The Duenna.* 8vo. 1780. This is a third catchpenny produced by the success of Mr. Sheridan's piece. It is of a different kind from the former; being entirely political.

510. CRITIC UPON CRITIC. Dram. Medley, in three acts. Performed at Covent Garden. By Leonard Mac Nally. 8vo. 1792.

511. THE CRITICAL MINUTE. See THE MAIDEN WHIM.

512. Cræsus. Trag. by W. Alexander, Earl of Sterling. 4to. 1604, 1607; and fol. 1637. This is the most affecting of all our author's pieces. The plot is borrowed from Herodotus, Justin, and Plutarch, with an episode in the fifth act from Xenophon's *Cyropaideia*. The scene lies in Sardis.

513. Cromwell, Lord Thomas. Hist. Play. 4to. 1602; 4to. 1613. This drama is in all the Catalogues set down to Shakspeare; but Theobald, and other editors of his works, have omitted it, together with six pieces more, viz. *The Puritan, Pericles Prince of Tyre*, the tragedy of *Locrine, The Yorkshire Tragedy, Sir John Oldcastle*, and *The London Prodigal*. All which, though it is probable, from some beautiful passages, that Shakspeare may have had a hand in them, are on the whole too indifferent to be received as the genuine and entire works of that inimitable genius. This play, in the title-page, is said to be written by W. S. The story of Cromwell and Friskiball is told in Hakewill's *Apology*.

514. Cromwell's Conspiracy. Tragi-Com. relating to our latter times, beginning at the death of King Charles I. and ending with the happy restoration of King Charles II. Written by a person of quality. 4to. 1660.

515. Cross Partners. Com. by a Lady. Acted at the Haymarket. 8vo. 1792. This seems to be taken, partly from a novel called *The Kentish Maid*, and partly from a French piece of Destouches, which also furnished the subject of Dr. Francklin's *Contract*. Without much merit, this piece was performed nine nights.

516. Cross Purposes. Farce, by Mr. Obrien. Acted at Covent Garden. 8vo. 1772; 2d. edit. no date. This piece, which had considerable success, is evidently founded on the *Trois Freres Rivaux* of La Font. It contains some happy touches of genuine humour, and many strokes of satire justly levelled at the follies of the time.

517. Crotchet Lodge. Farce, by Thomas Hurlstone. Acted at Covent Garden. 8vo. 1795. This piece has all the properties of broad farce, strong caricature, and whimsical situation. A hearty laugh had been the aim of the author, and he succeeded. The character of the spouting landlord is perhaps carried a little too far. The whole, however, was well acted; the farce had a considerable run, and is still occasionally performed.

518. The Cruel Brother. Trag. by Sir W. Davenant. 4to. 1630. Presented at Black Friars. The scene Italy.

519. The Cruel Debtor. Int. This is only named in Kirkman's and other lists. It is, however, probably a republication, as it is entered on the books of the Stationers' Company, by Thomas Colwell, in the years 1565-6, "A ballet, intituled, An Inter-"lude, of *The Cruell Detter*, "by Wayer." The date put by Chetwood (1669) is one of his forgeries.

520. The Cruel Gift; or, *The Royal Resentment*. Trag. by Mrs. Centlivre. Acted at Drury Lane. 12mo. 1717. It was the second attempt made by this lady in the tragedy walk, and is very far from being a bad one. The design is founded on the story of Sigismunda and Guiscardo, which is to be met with in Boccace's

novels, and a poetical version of it very finely done by Dryden, and published among his Fables.

521. THE CRUEL WAR. Trag. Anonym. 4to. 1643.

522. THE CRUELTY OF THE SPANIARDS IN PERU. Expressed by instrumental and vocal music, and by art of perspective in scenes, by Sir William Davenant, &c. represented daily at the Cockpit in Drury Lane, at three in the afternoon punctually. 4to. 1658. This exhibition, as well as *The Siege of Rhodes* (4to. 1656), was contrived in order to evade the then prosecutions against acting and actors. The author of *The British Theatre* mentions a remarkable circumstance in regard to it; which is, that Oliver Cromwell, who had prohibited all theatrical representations, not only allowed this piece to be performed, but even himself actually read and approved of it; the reason assigned for which was, its strongly reflecting on the Spaniards, against whom he was supposed to have formed some very considerable designs.

523. THE CRUSADE. Historical Romance, by Frederic Reynolds. Acted at Covent Garden, 1790. Much praise could not be given either to the plot or composition of this drama. We have heard, however, that it was constructed for the purpose of making use of some very splendid scenery and decorations previously prepared for a performance which had proved unsuccessful: we believe, *Richard Cœur de Lion*.

524. THE CRY. Dram. Fable. 3 vols. 12mo. 1754. This work had been hitherto ascribed to Mrs. *Sarah* Fielding, author of *David Simple*; and, as we have read, she claimed it: we have therefore continued it under her name in Vol. I. In Mrs. Barbauld's Life of Richardson, however, prefixed to his recently-published *Correspondence* (vol. i. p. 195), it is stated, that it was written by Miss *Patty* Fielding, in conjunction with Miss Jane Collier.

525. THE CUCKOLD IN CONCEIT. Com. by Sir John Vanbrugh. This is little more than a translation of Moliere's *Cocu Imaginaire*. It was acted at the Queen's Theatre in the Haymarket, 1706; but not printed.

526. CUCKOLD'S HAVEN; or, *An Alderman no Conjuror*. Farce, by N. Tate. Acted at Dorset Gardens. 4to. 1685. The plot of this piece is borrowed partly from *Eastward Hoe*, and partly from the *Devil's an Ass*, of Ben Jonson.

527. THE CUNNING LOVERS. Com. by Alexander Brome. 4to. 1654. This piece was acted at Drury Lane with considerable applause, and was well esteemed. The scene lies in Verona. For the plot, see *The Seven Wise Masters of Rome*, and a novel called *The Fortunate Deceiv'd*, and *Unfortunate Lovers*.

528. THE CUNNING MAN. A Musical Entertainment, by Dr. Burney. Acted at Drury Lane. 8vo. 1766. This is a translation of Rousseau's *Devin de Village*. It was produced about the time when the original author came to England, and was adapted to his music; but, notwithstanding these advantages, and the elegance of the translation, it was coldly received.

529. CUPID AND DEATH. A Masque, by James Shirley. 4to. 1659. This was presented before the Portuguese ambassador, on the 26th of March 1653. For the design (which is, to show the

dismal effect of their exchanging arrows), see Ogilby's *Æsop*, vol. i. fab. 39.

530. CUPID AND HYMEN. A Pastoral Masque, by John Hughes. 12mo. 1735.

531. CUPID AND PSYCHE. A Play, by Thomas Heywood. Never printed. See his *Dialogues and Dramas*, p. 238, edit. 1637.

532. CUPID AND PSYCHE; or, *Columbine Courtezan*. Dramatic Pantomime Entertainment. Acted at Drury Lane. 8vo. 1734.

533. CUPID AND PSYCHE. M. by William Mason. The author of *Elfrida*, we have been informed, wrote a masque under the above title, and actually had it set to music by Giardini; but it was never either acted or printed.

534. CUPID'S REVENGE. Trag. by Beaumont and Fletcher. Acted by the children of the Revels. 4to. 1615; 4to. 1630; 4to. 1635; 8vo. 1778. It has been observed, that the plot and machinery of this play are equally ridiculous; and that it was a pity so much admirable poetry should be bestowed on so absurd a drama. It was entered on the Stationers' books, April 24, 1615.

535. CUPID'S REVENGE. An Arcadian Pastoral, by Francis Gentleman. Acted at the Haymarket. 8vo. 1772. Pleasing, and well received.

536. CUPID'S WHIRLIGIG. C. by E. S. Acted by the children of the Revels. 4to. 1607; 4to. 1616; 4to. 1630. Coxeter relates, that he had been assured by an old bookseller, that this play was entered at Stationers' Hall as Shakspeare's, but at that time thought falsely, in order to make it sell. We do not discover any such entry in the Stationers' books. The letters E. S. were probably intended for Edward Sharpham, whose comedy of *The Fleire* was entered about the same time (1607). The conveyance of the captain out of the lady's chamber is founded on Boccace, Day 7, Nov. 6. It is too licentious to have been the work of Shakspeare.

537. A CURE FOR A COXCOMB; or, *The Beau Bedevill'd*. Dram. Piece. Acted at Covent Garden, May 1792, for the benefit of Miss Collins. It was merely calculated for the purpose of introducing some songs of Mr. Collins's and Mr. Dibdin's.

538. A CURE FOR A CUCKOLD. Com. by John Webster and W. Rowley. 4to. 1661. This play was acted several times with applause.

539. A CURE FOR A SCOLD. Ballad Opera, by James Worsdale. Acted at Drury Lane. 8vo. No date. [1735.] This is taken from Shakspeare's *Taming of the Shrew*, but never met with any great success, although some of the songs are far from unentertaining.

540. A CURE FOR DOTAGE. Musical Ent. Sung at Marybone Gardens. 8vo. 1771.

541. A CURE FOR JEALOUSY. Com. by John Corey. 4to. 1701. Acted at Lincoln's Inn Fields. The scene lies in Covent Garden. It met with no success, being performed during the run of Farquhar's *Constant Couple*; which the author in his preface calls a Jubilee Farce, and seems much offended that so great a degree of attention should be paid to it.

542. A CURE FOR THE HEART-ACHE. Com. by Thomas Morton. Acted at Covent Garden. 8vo. 1797. This comedy has interest, character, and humour, though in some instances bordering on farce. The dialogue is neat, often ele-

gant, and contains many sprightly equivoques and admirable points. Being extremely well performed, this play had a very great run, and still continues a favourite piece.

543. THE CURFEW. Play, by John Tobin. Acted at Drury Lane. 8vo. 1807. This was one of the posthumous works of its ingenious author, and possesses considerable merit; though its success on the stage was not equal to that of *The Honey Moon*. The scene is laid in feudal times. The incidents and characters do not lay claim to the merit of novelty; but the poetry is entitled to high praise.

544. CURIOSITY; or, *A Peep through the Keyhole*. Com. by W. C. Oulton. Acted at Smock Alley, Dublin, 1785. Not printed.

545. CURIOSITY. Play. Acted at Covent Garden, April 1798, for the benefit of Mr. Holman. This was a translation from a German play called *Siri Brake*; or, *The Dangers of Curiosity*; understood to have been written by the late unfortunate Gustavus, King of Sweden, who fell by the hand of the assassin Ankerstrom. A banished nobleman returns clandestinely to his native country, in order to see his wife and mother. The mysterious movements that he adopts to avoid discovery, excite the curiosity of two young females, who succeed in finding out the place of his concealment, and, unaware of the consequences, betray him to his bitterest enemy. The progress of curiosity is well described, and its mischievous nature properly exposed; but the characters of the piece are rather made to tell the story, than represent it; hence it is rather wanting in stage effect. It was well received, but not repeated, nor printed.

546. CURIOSITY. Com. in three acts, translated from the French of Madame Genlis, by Francis Lathom. This was performed at Norwich in 1801, and printed in 8vo.

547. THE CUSTOM OF THE COUNTRY. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. This was accounted a good play. The plot is taken from Malespina's novels, Dec. 6, Nov. 6; and has been made considerable use of by C. Johnson, in his *Country Lasses*, and C. Cibber, in his *Love makes a Man*. Its great fault is obscenity. The scene lies sometimes at Lisbon, and sometimes in Italy.

Dryden, in the preface to his Tales, says, "There is more bawdry in one play of Fletcher's, "called *The Custom of the Country*, "than in all ours together. Yet "this has been often acted on the "stage in my remembrance."

548. THE CUSTOM OF THE COUNTRY. See A BICKERSTAFF'S BURYING.

549. CUSTOM OF THE MANOR. See COUNTRY LASSES.

550. CUSTOM'S FALLACY. Dram. Sketch, in three acts, by James M. Grant. 8vo. 1805. This play was never acted; nor could an attempt on the stage have been successful. Though called a *Sketch*, its long and tedious scenes occupy near 100 pages. The object is, to show the fallacy of the custom of relations abandoning a young woman for a first *faux-pas*.

551. CUTLACKE (thus spelt by Henslowe, perhaps for *Good Lack!*) Performed by the Lord Admiral's men in 1594. Not printed.

552. THE CUT MISER. For the use of private theatres. 8vo. 1788. This is the comedy of *The*

Miser, reduced to a farce by Edw. Tighe, Esq.

553. CUTTER OF COLEMAN STREET. Com. by Abraham Cowley. 4to. 1663. At the beginning of the civil war (says Dr. Johnson), as the prince passed through Cambridge in his way to York, he was entertained with the representation of *The Guardian*, a comedy, which Cowley says was neither *made* nor *acted*, but *rough-drawn* by him, and *repeated* by the scholars. That this comedy was printed during his absence from his country, he appears to have considered as injurious to his reputation; though, during the suppression of the theatres, it was sometimes privately acted with sufficient approbation.

When the King was restored, the neglect of the court was not our author's only mortification: having by such alteration as he thought proper fitted his old comedy of *The Guardian* for the stage, he produced it at the Duke of York's theatre, under the title of *Cutter of Coleman Street*. It was treated on the stage with severity, and was afterwards censured as a satire on the King's party. Mr. Dryden, who went with Mr. Sprat to the first exhibition, related to Mr. Dennis, "that when they "told Cowley how little favour "had been shown him, he re- "ceived the news of his ill suc- "cess, not with so much firmness "as might have been expected "from so great a man." What firmness they expected, or what weakness Cowley discovered, cannot be known. It appears, however, from the theatrical register of Downes the prompter, to have been popularly considered (in spite of the author's exculpation of himself) as a satire on the royalists. It is an entertaining piece, and was revived about the year 1730, at the theatre in Lincoln's Inn Fields.

554. CYBELE; or, *Harlequin's Hour*. Pant. Acted at the Royal Circus. By J. C. Cross. 8vo. 1804.

555. THE CYCLOPÆDIA. Farce, by Mrs. Hoper. Acted at the Haymarket, 1748. Not printed.

556. THE CYCLOPS. Translation from Euripides, by Michael Wodhull. 8vo. 1782.

557. CYMBELINE. Trag. by W. Shakspeare. Fol. 1623. The plot of this play is taken from an old story-book, entitled, *Westward for Smelts*, 4to. 1603. Dr. Johnson observes, that it "has many "just sentiments, some natural "dialogue, and some pleasing "scenes, but they are obtained "at the expense of much incon- "gruity. To remark the folly of "the fiction, the absurdity of the "conduct, the confusion of the "names and manners of dif- "ferent times, and the impossi- "bility of the events in any sys- "tem of life, were to waste cri- "ticism upon unresisting imbeci- "lity, upon faults too evident for "detection, and too gross for ag- "gravation." The wager between Posthumus and Jachimo is taken from Boccace, *Decameron*, Day ii. Nov. 9.

558. CYMBELINE, KING OF GREAT BRITAIN. A Tragedy, written by Shakspeare, with some alterations by Charles Marsh. 8vo. 1755. Though Mr. Marsh was not at that time a magistrate, the dulness he displayed in the present undertaking, afforded strong presumptions of his future rise to a seat on the bench at Guildhall, Westminster.

559. CYMBELINE. Trag. altered from Shakspeare, by W. Hawkins. Acted at Covent Gar-

8vo. 1759. This is what the implies, it being only fitted to English stage, by removing part of the absurdities in of time and place, which the rules of dramatic law do not admit with so much impunity the time when the original of *Cymbeline* was living. us far our predecessor; but e obliges us to add, that the is entirely ruined by Mr. kins's unpoetical additions and icious alterations. It had no ss when performed for a night vo at Covent Garden; the of the reformer having de- ed all its powers of entertain- , by discarding the part of mo, delaying the appearance osthumus till the third act, &c. With a few trivial omis- , the original piece is still a rite with the public.

0. CYMBELINE. Trag. al- by David Garrick. Acted rury Lane. 12mo. 1761. alteration, being less violent, defective than many similar pts on the dramas of Shak- e. A material fault, how- occurs in it. By omitting physician's soliloquy in the ct, we are utterly unprepared e recovery of Imogen after d swallowed the potion pre- by her stepmother. To save rances, this speech was in- in the printed copy, but was uttered on the stage. Use- s it might be to those who timately acquainted with the it is still necessary toward formation of a common au-

. CYMBELINE. Trag. by Brooke. 8vo. 1778. Not This is on the same story kspeare's play.

562. CYMBELINE. Trag. 8vo. 1793. This is another alteration, by a Mr. Eccles.

563. CYMBELINE. Trag. This was an alteration, by Mr. Kemble, for performance at Drury Lane. 8vo. 1801.

564. CYMBELINE, King of Britain. Hist. Play, by Shakspeare. Revised by J. P. Kemble, and now first published as it is acted at the Theatre Royal, Covent Garden. 8vo. 1810.

565. CYMON. Dram. Romance, by David Garrick. Acted at Drury Lane. 8vo. 1767. The hint of this piece was taken from Dryden's Poems. It is, however, a wretched production, equally devoid of wit, humour, and poetry. To the scene-painter and the vocal performers it was indebted for its success, which (to the shame of taste and common sense) was considerable. It has since been reduced to an after-piece.

566. CYMON. A Dramatic Romance, written originally by D. Garrick; and first performed as an opera in five acts, &c. with additional airs and chorusses, &c 8vo. 1793.

567. CYNTHIA AND ENDYMION; or, *The Loves of the Deities*. A Dramatic Opera, by T. Durfey. 4to. 1697. This piece was designed to be acted at court, before Queen Mary II.; and, after her death, was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's *Metamorphoses*, and *Psyche*, in Apuleius's *Golden Ass*. The scene lies in Ionia and on Mount Latmos. But, although there are many lines in the piece greatly superior to the general cast of genius which appears in this author's other works, yet he is in-

excusable in the perversion of the characters from what Ovid has represented them; Daphne, the chaste favourite of Diana, appearing in this play a w—e and a jilt; and the fair Syrinx being painted in the ignominious colouring of an envious, mercenary, and infamous woman.

568. CYNTHIA'S REVELS; or, *The Fountain of Self-love.* A Comical Satire, by Ben Jonson. This piece was acted in 1600, by the children of Queen Elizabeth's Chapel. 4to. 1600; 8vo. 1756. It has little or no plot; and the persons of the play are rather vices or passions personified, than characters copied from real life. The author's principal intention in this piece seems to have been, to compliment Queen Elizabeth, under the allegorical personage of the goddess Cynthia. In the epilogue, this couplet occurs; so characteristic of the overweening vanity and self-sufficiency of old Ben:

"This from our author I was bid to say:
"*By Jove 't is good*; and if you 'll like 't, you may."

569. CYNTHIA'S REVENGE; or, *Mænander's Extasy.* Trag. by John Stephens. 4to. 1613. This play runs mostly in verse, and is one of the longest dramatic pieces that ever was written (and, as Langbaine says, withal the most tedious). The plot is from Lucan's *Pharsalia*, and Ovid's *Metamorphoses*.

570. THE CYPRIAN CONQUEROR; or, *Faithless Relict.* A Play, now in the British Museum, MSS. Sloane, 3709. XXII B.

571. CYRUS. Trag. by John Hoole. Acted at Covent Garden. 8vo. 1768. Though our author has founded this tragedy on an opera, his good sense has freed it from the romantic insipidities with which these ridiculous entertainments usually abound. *Cyrus* was performed with great success.

572. CYRUS THE GREAT; or, *The Tragedy of Love.* Trag. by J. Banks. Acted at Lincoln's Inn Fields. 4to. 1696. This play was at first forbidden to be acted; but afterwards came on, and met with very good success. Downes, the prompter, says, Mr. Smith, having a long part in it, fell ill upon the fourth day, and died. This occasioned it to be laid aside, and it was not acted afterwards. The plot is from Scudery's Romance of *The Grand Cyrus.* The scene in the Camp near Babylon.

573. CYRUS THE GREAT. A Tragedy, under this title, was mentioned in some of the newspapers of 1784, as having been offered, by the Rev. Dr. Stratford, to the manager of Drury Lane; but we know not what foundation there was for this report. It was, probably, a mistake for DARIUS.

574. CYTHEREA; or, *The Enamouring Girdle.* Com. by J. Smith. 4to. 1677. This play was never acted. Scene the city of York.

575. THE CZAR. A Play, under this title, written by Mr. Cradock, is still in MS.

576. THE CZAR OF MUSCOVY. Trag. by Mrs. Mary Pix. 4to. 1701. This play was acted in Lincoln's Inn Fields, and is founded on some of the incidents of the then recent history of the great Czar Peter. The scene Muscovy. It died, however, in obscurity, and has not been heard of since.

577. THE CZAR PETER. Com. Opera, in three acts, by John O'Keeffe. Acted at Covent Garden, 1790 (under the title of *The Czar*). Printed 8vo. 1798. It was first performed, March 8, for Mrs. Billington's benefit, and afterwards adopted by the house; but

it met with little success. The subject is taken from the well-known fact of Peter the Great having visited and worked in our dock-yards, incog. to acquire a knowledge of ship-building. It was afterwards reduced to a farce, and called *The Fugitive*.

D.

1. DÆMON OF DANESWALL. Trag. 8vo. 1802. Anonymous.

2. DAGOBERT KING OF THE FRANKS. Trag. translated from the German of James Marcus Babo, by Benjamin Thompson. 8vo. 1800. This is printed in the fourth volume of *The German Theatre*, and is an interesting piece.

3. DAME DOBSON; or, *The Cunning Woman*. Com. by E. Ravenscroft. Acted at the Duke's Theatre. 4to. 1684. This is translated from a French comedy, called, *La Devineresse; ou, les faux Enchantemens*; yet although the original met with the highest approbation in France, and was eagerly followed, this copy of it was condemned in its representation on the London theatre.

4. DAMNATION; or, *Hissing hot*. Interlude, by Charles Stuart. Acted at the Haymarket, for the benefit of Mr. Bannister, August 29, 1781. Not printed.

5. THE DAMOISELLE; or, *The New Ordinary*. Com. by Richard Brome. 8vo. 1653. Scene London.

6. THE DAMOISELLES A LA MODE. Com. by R. Flecknoe. 12mo. 1667. The scene of this play is laid in Paris; and the plot, as the author himself confesses, borrowed from the *Precieuses Ridicules*, the *Ecole des Femmes*, and the *Ecole des Maris*, of Moliere. It was never acted.

7. DAMON AND DAPHNE. Pastoral, of two acts, ascribed to Theophilus Cibber. Acted at Drury Lane, May 1733; but without success, as appears from *The Grub Street Journal*, May 24, of that year.

8. DAMON AND PHEBE. Musical Entertainment, by Thomas Horde, jun. Printed at Oxford. 8vo. 1774.

9. DAMON AND PHILLIDA. A Ballad Opera, by Colley Cibber. 8vo. 1729; 1731. This little farce is entirely selected out of the *Love in a Riddle*, by the same author. Yet notwithstanding that piece fell to the ground on the second night of its appearance, this entertainment was extremely applauded. The words of the songs are happily adapted to the music, the music to the words, and the whole mingled with a simplicity of manners and uniformity of conduct that render it most perfectly and truly pastoral. This, however, is an instance among many, how far party prejudice will have an influence on the behaviour of an audience, in overbearing its cool and candid judgment. The scene Arcadia.

10. DAMON AND PHILLIDA.

Altered from Cibber into a Comic Opera, by C. Dibdin. Acted at Drury Lane. 8vo. 1768.

11. "The excellent Comedie "of two the moste faithfullest "Freendes DAMON AND PITHIAS. "Newly imprinted as the same "was shewed before the Queenes "Majestie by the children of her "Grace's chappel; except the pro- "logue, that is somewhat altered "to the proper use of them that "hereafter shall have occasion to "plaie it, either in private or "open audience. Made by Mais- "ter Edwards, then beynge mais- "ter of the children, 1571. "Printed by Richd. Johnes." 4to. N. D.; also 4to. 1582. B. L. This play is from the story in Valerius Maximus. It is reprinted in Dodsley's Collection of old Plays. Scene Syracuse.

12. DAMON AND PYTHIAS. Play, by Henry Chettle. Acted 1599. This was probably an alteration of the foregoing piece.

13. THE DANCING DEVILS; or, *The Roaring Dragon*. A Dumb Farce: as it was lately acted at both houses, but particularly at one, with unaccountable success. This is a satirical piece, divided into three acts, ridiculing the town for the encouragement given to the pantomime of *Harlequin Doctor Faustus*, at the Theatres in Drury Lane and Lincoln's Inn Fields. 8vo. 1724. It was written by Edward Ward, and is printed in the fourth volume of his *Miscellanies*.

14. THE DANGERS OF THE WORLD. Com. translated from *The Theatre of Education* of Madame Genlis. 8vo, 1781; 12mo, 1787.

15. DANIEL. Sacred Drama, by Miss H. More. 8vo. 1782; 1783. Printed with three other pieces of the same kind; not intended for the stage.

16. DANIEL IN THE LION'S DEN. This was an alteration of the foregoing piece, to adapt it to the stage, by a gentleman in the neighbourhood of Doncaster, and was performed in that town, 1793.

17. A DANISH TRAGEDY. By Henry Chettle. Acted 1602. Not now extant.

18. DAPHNE AND AMINTOR. Com. Op. by Isaac Bickerstaffe. Acted at Drury Lane. 8vo. 1765. This, owing to the excellent acting of Miss Wright (afterwards Mrs. Arne), had great success. It is little more than *The Oracle* of Mrs. Cibber, with a few songs interspersed; but it ran twenty-three nights.

19. DAPHNIS AND AMARYLLIS. Pastoral. 8vo. 1766. Printed at Exeter. This is Mr. Harris's piece, called *The Spring*, under a new title.

20. DARAXES. Pastoral Opera, by Aaron Hill. This little piece, which was to have consisted of two acts only, is to be found in Mr. Hill's posthumous works, published in two vols. 8vo. 1760. One act of it is entirely finished, and a regular plan laid down for the conduct of the other; but whether the author wanted time or inclination to execute that plan, we know not; the piece however remains incomplete; yet in such a state, that some able hand might easily put the concluding stroke to it, so as to render it perfectly what the author himself intended it should be.

21. DARBY'S RETURN. 1789. A piece, under this title, is ascribed to an author of the name of Dunlop; but, not having seen it, we can say nothing more about it.

DARIUS. Trag. by the Earl ing. 4to. Edinburgh, 1603; 04. This was one of his Lord- irst performances, and was lly written in a mixture of otch and English dialects; author afterwards not only d the language, but even onsiderably altered the play The first London edition piece was with his *Cræsus*, the joint title of *The Mo- k Tragedies*, together with *urora*, containing the first of the author's youth. 4to. Fol. 1637.

A Pretie new Enterlude, both nd pleasaunt, of the story of DARYUS. *Being taken out third and fourth Chapter of rd Booke of Esdras.*

e names of the Players.

The Prolocutor.

ie.	Charytie.
unitye.	Parcyalytie.
e.	Daryus Kinge.
ıle.	Perplexitie.
ıtus.	Curyosytie.
	Persya.
'.	Aethyopia.
ncie	Optymates.
ostes.	Stipator primus.

ır secundus. Zorobabell.

persons may casely play it. rynted at London, in Fleet beneath the Conduite, at ne of St. John Evangelyst, omas Colwell. Anno Do- IDLXV. in October.

DARIUS KING OF PERSIA. by J. Crowne. Acted by Majesties servants. 4to. 1688. dicated to Sir Geo. Hewytt, probably the person after- called Beau Hewit. The lies in the plains and town ela in Persia; and the plot play, as well as of Lord g's, is borrowed from Quin- rtius, Plutarch, and other historians of the life of Alexander.

25. DARIUS. Tragedy, by the Rev. Dr. Stratford. This piece, we believe, was never acted nor printed.

26. DARTHULA. Trag. by James Mylne, printed in a volume with poems. 8vo. 1790. Scene the coast of Ulster, in Ireland.

27. THE DASH; or, *Who but He?* Musical Farce, ascribed to Francis Lathom. Acted at Drury Lane, October 20, 1804, and deservedly condemned. It was a frivolous and uninteresting plagiarism, from beginning to end. If we mistake not, this is the same piece as was originally brought out at Norwich, under the title of HOLIDAY TIME; or, *The School-boy's Frolic*, perhaps a little altered.

28. THE DASH OF THE DAY. Com. by Francis Lathom. Acted at Norwich, and printed there. 8vo. 1800.

29. DATAMIS. Trag. by Anthony Davidson. Never performed.

30. DAVID AND GOLIAH. Sacred Drama, by Miss H. More. 8vo. 1782; 1783. Printed with three other pieces of the same species.

31. THE DAY AFTER THE WEDDING; or, *A Wife's first Lesson*. Int. by Mrs. C. Kemble. Acted at Covent Garden. 8vo. 1808. A pretty sprightly entertainment.

32. A DAY AT ROME. Mus. Ent. in two acts; as it was d——d at Covent Garden. 8vo. 1798. By Charles Smith. Worse pieces than this, however, have obtained more favour from the public. It contained some good satire on that indiscriminate attachment to the remains of antiquity, for which Englishmen are celebrated in their travels, and by which they are

exposed to the tricks and knavery of impostors who deal in those articles.

33. A DAY IN LONDON. Com. by Andrew Cherry. Acted at Drury Lane, April 1807. This piece, though not without wit and point, had too many merely conversation-scenes to give satisfaction to the audience; and after the third night the author, with a proper degree of deference, withdrew it from the stage. Not printed, we believe.

34. A DAY IN TURKEY; or, *The Russian Slaves.* Com. by Mrs. H. Cowley. Acted at Covent Garden, 1791; but not with so much success as most of this lady's other performances. 8vo. 1792.

35. THE DAYS OF YORE. Dr. in three acts, by Richard Cumberland. Acted at Covent Garden. 8vo. 1796. The language of this piece is correct, spirited, and elegant; but the interest is not well supported after the first act; the catastrophe being too soon discovered. The time is the reign of Alfred.

36. THE DAYS WE LIVE IN; or, *A Tale of* 1805. Dram. Piece, with songs, by Archibald Maclaren. 12mo. 1805.

37. THE DEAD ALIVE. Com. Op. by John O'Keeffe. Acted at the Haymarket, 1781. Not printed, but by piracy. Dublin, 12mo. 1783. The abilities of this writer are admirably calculated for the species of entertainment which he has attempted. The slight sketches of character which he has produced are strongly marked; the incidents, though extravagant, within the limits of possibility; and the humour, though not of the most delicate sort, yet still restrained by the rules of decency. The present performance was excellently acted, but not so generally approved as *The Son-in-Law*.

38. THE DEAD ALIVE AGAIN. Tragi-comical Farce. Printed at Berwick. 12mo. No date. This was written by Dr. Collingwood; but never acted.

39. THE DEAD MAN'S FORTUNE. Anon. Not printed; but the *plot* is preserved; and it sold for a considerable price at the sale of Mr. George Steevens's library. See a copy of it in Mr. Reed's edition of Shakspeare, 1803, vol. iii.

40. THE DEAF AND DUMB; or, *Abbé de L'Epée.* Historical Play. Translated from the French of J. N. Bouilly. To which is prefixed, Some Account of the Abbé de L'Epée, and of his Institution for the Relief and Instruction of the Deaf and Dumb. 8vo. 1801. This translation was made with a view to its being acted at one of the London theatres; but was outstripped in point of time by the following article:

41. DEAF AND DUMB; or, *The Orphan Protected.* Hist. Drama. Acted at Drury Lane. 8vo. 1801. This also is a translation from the French of M. Bouilly, but with many material additions and alterations to adapt it to the English stage. The translator is said to be a Mr. Herbert Hill [we rather believe, Thomas Holcroft], who acknowledges himself much indebted to Mr. Kemble for a judicious revision of the piece. We know not what Mr. Kemble did in the literary department; but his performance of the character of De L'Epée was admirable. At the same time, it would not be justice to pass over in silence the impressive effect produced on the audience by the Julio of Miss Decamp, and the Darlemont of Mr. Wroughton.

42. DEAF AND DUMB; or, *The Orphan.* Hist. Drama, from the German of Kotzebue, by Benj. Thompson. 8vo. 1801. There is much good sentiment, with many very pleasing passages, in this drama: which, however, is only a translation from a translation; Kotzebue's being only a German version of M. Bouilly's play, mentioned above.

43. DEAF INDEED! Farce, by Edward Topham. Acted at Drury Lane, Dec. 1780. Not printed. Our author has avoided insulting the town, by the publication of this, which was perhaps the most stupid and indecent performance ever permitted to disgrace a theatre royal. The good taste of the audience would not suffer so infamous an exhibition to be represented throughout; but very properly condemned it in the middle of the second act.

44. THE DEAF LOVER. Farce, by F. Pilon. Acted at Covent Garden. 8vo. 1780, 1793. This is an alteration of *The Device* after mentioned, was represented with a moderate share of applause, and is now frequently acted.

45. THE DEATH OF ADAM. Trag. translated from the German of Mr. Klopstock, by Robert Lloyd. 12mo. 1763. Dr. Kenrick observes, that Mr. Lloyd was not sufficiently acquainted with the original language of this play, to do justice either to it or himself. Part of the second act of this translation was executed by Mr. Colman, senior. See his *Prose on several Occasions.*

46. THE DEATH OF ADAM. Sac. Drama, translated from the French of Mad. Genlis, by Thomas Holcroft. 8vo. 1786.

47. THE DEATH OF THE BLACK PRINCE. Trag. 4to. A MS. sold as part of the library of the late Dr. Sharpe.

48. THE DEATH OF BUCEPHALUS. A Burlesque Tragedy, in two acts, by Dr. Ralph Schomberg. Acted at Edinburgh. 8vo. 1765. Probably some performer on one of the northern theatres came to Bath for the recovery of his health, and was attended there by Dr. Schomberg, who might refuse his fees, provided his patient, at his return, would introduce Bucephalus on the stage in Scotland. To some such accident it must have been indebted for representation. It is not without humour, but it is also indecent.

49. THE DEATH OF CÆSAR. Trag. translated from Voltaire, and published in Dr. Francklin's edition, 12mo.

50. THE DEATH OF CAPTAIN COOK. Serious Pant. Anon. Acted at Covent Garden, 1789, with great success. As a natural, interesting, and moreover true, story, it was exceedingly affecting. Tears, fainting, and hysterics, frequently attended the treacherous and fatal stab in the back, by which the humane and generous circumnavigator was slain.

51. THE DEATH OF CAPTAIN FAULKNER; or, *British Heroism.* Mus. Int. Acted at Covent Garden, 1795. Not printed.

52. DEATH OF DIDO. A Masque, by R. C. 1621. It may be questioned, whether this piece was printed in 1621. If it had appeared at that time, it would probably have been mentioned by either Kirkman, Langbaine, or Gildon; none of whom have taken notice of it. Jacob was the first who gave the title to it; and for the date we have no authority, or, which is the same thing, only that of Chetwood.

53. THE DEATH OF DIDO. Masque, by Barton Booth. Acted at Drury Lane. 8vo. 1716. The music by Dr. Pepusch.

54. THE DEATH OF DION. Trag. by Thomas Harwood, of University College, Oxford. 8vo. 1787. This tragedy was never acted.

55. THE DEATH OF HANNIBAL. Trag. by Lewis Theobald. A play of this title Jacob, in his *Lives of the Dramatic Poets*, p. 259, informs us the above-mentioned author had prepared for the stage. But it never made its appearance there, nor was ever published.

56. THE DEATH OF HARLEQUIN. Pant. Acted at Drury Lane, 1716.

57. THE DEATH OF HEROD. Trag. in imitation of Shakspeare, by a Gentleman of Hull. We believe that this was written about the year 1785, and still remains in MS.

58. THE DEATH OF MAJOR ANDRE'. Trag. imported from America. See ANDRE'.

59. THE DEATH OF WALLENSTEIN. See PICCOLOMINI.

60. THE DEBAUCHEE; or, *The Credulous Cuckold.* Com. Acted at the Duke's Theatre. 4to. 1677. Anonym. Though there is no author's name to this comedy, yet whatever difference there is between it and Richard Brome's *Mad Couple well match'd* (of which it is little more than a revival) is the work of Mrs. Behn. The Prologue and Epilogue were written by Lord Rochester; as we learn from an advertisement at the bottom of the title-page to *The Triumphs of Virtue.*

61. THE DEBAUCHEES; or, *The Jesuit Caught.* Com. by H. Fielding. Acted at Drury Lane. 8vo. 1733, 1746. This play is built on the story, so recent at that time, of Father Girard and Miss Cadiere; and in it the author has by no means spared the characters of the black-hooded gentlemen of that reverend tribe. There was an edition of this play printed the year before (i. e. 8vo. 1732) with the title of *The Old Debauchees.*

62. THE DEBT OF HONOUR. Com. by Elizabeth Ryves. Not printed, nor acted; but we have been told, that the manager of one of the theatres, when he returned this comedy, presented its fair author with a bank-note of 100*l.* Query, Who was this generous benefactor?

63. THE DECEIT. Farce, by Henry Norris. 12mo. 1723. Of this no more is known than the name.

64. THE DECEIT; or, *The Old Fox Outwitted.* Pastoral Farce, of one act, by J. W. As it was designed to have been acted. 8vo. 1743. Printed with a collection of poems, called *The Poplar Grove*; or, *The Amusements of a Rural Life.* This piece was afterwards, with the addition of some new characters, published under the title of THE COUNTRY WEDDING; or, *Love in a Dale.*

65. THE DECEIVER DECEIVED. Com. by Mrs. M. Pix. 4to. 1698. Acted at the Theatre in Lincoln's Inn Fields. There are two dialogues in this play, one in the fourth act by D'Urfey, and the other in the last by Motteux, both set to music by Eccles. Scene Venice. It had little success.

66. DECEPTION. Com. Acted at Drury Lane, Oct. 28, 1784. Ascribed to Mr. Vaughan. Not printed. It was a puerile and trite production; the deception practised on two children being the same as that in O'Keeffe's

Agreeable Surprize. After the second night it was withdrawn.

67. THE DECEPTIONS. Com. by Mrs. Cornelys. Acted in Dublin 1781, but never repeated.

68. DECIUS AND PAULINA. A Masque, by L. Theobald. 8vo. 1718; 4to. 1719. To this piece are added musical entertainments, as performed at the Theatre in Lincoln's Inn Fields, in the dramatic opera of *Circe*, set to music by Galliard.

69. THE DECOY. An Opera, by H. Potter. Acted at Goodman's Fields. 8vo. 1733.

70. DELAYS AND BLUNDERS. Com. by Frederic Reynolds. Acted at Covent Garden. 8vo. 1803. The author in this piece has endeavoured to unite the ludicrous and the pathetic; and his efforts have not been unsuccessful. It was very well received, though we do not think it one of the best of Mr. Reynolds's productions.

71. THE DELINQUENT; or, *Seeing Company*. Com. by Frederic Reynolds. Acted at Covent Garden. 8vo. 1805. It was performed with success; but not revived after the first run.

72. THE DELIVERY OF SUSANNAH. Trag. by Ralph Radcliff. Not printed.

73. THE DELUGE. See NOAH'S FLOOD.

74. DEMETRIUS. Opera, translated from Metastasio, by John Hoole. 8vo. 1767, 1800.

75. DEMETRIUS AND MARSINA; or, *The Imperial Impostor and unhappy Heroine*. Trag. formerly in the possession of John Warburton, Esq. and sold by auction among his books and MSS. about the year 1759. This play has not been printed.

76. DEMETRIUS, THE IMPOSTOR. Trag. translated from the Russian of Alexander Soumarokove, by Eustaphiere. 8vo. 1800. Never acted. Soumarokove was the father of the Russian theatre; and this is said to be the first specimen of the Russian drama ever given to the English reader. The author was born at Moscow in 1727, and died in 1777.

77. DEMOCRATIC RAGE; or, *Louis the Unfortunate*. Trag. by William Preston. Acted at Dublin with great success. 8vo. 1793. This play is not included in the collection of its author's poems, published at Dublin, in 2 vols. 8vo. the same year. The author assigns, as one reason for the omission, that he "did not think it "sufficiently correct." He declares, however, that it met with "a reception beyond his most san-"guine wishes;" and if he shall ever publish a third volume, "*Democratic Rage* will not be "forgotten."

78. DEMOPHOON. Opera, translated from Metastasio, by John Hoole. 8vo. 1767, 1800.

79. DEOCLESYAN. Play. Acted 1594, by the Lord Admiral's men. Not printed.

80. DEORUM DONA. A Masque, by Robert Baron. 8vo. 1647. Performed before Flaminius and Clorinda, King and Queen of Cyprus, at their regal palace in Nicosia. The scene lies in Nicosia. This piece is part of a romance of this author's, called *The Cyprian Academy*; but he has been in some measure guilty of piracy; the ditty which is sung by Neptune and his train being made up from Waller's poem *To the King on his Navy*; and part of act ii. scene 1, nearly transcribed from the same author, on Lady Isabella playing on her lute.

81. THE DEPENDANT. Com-

by Richard Cumberland. Acted at Drury Lane 1795, but condemned the first night. Not printed.

82. THE DEPOSING AND DEATH OF QUEEN GIN. An Heroic Comi-Trag. Farce. Anonym. 8vo. 1736. This little burlesque piece, which is not devoid of humour, was acted at the New Theatre in the Haymarket. The design of it is founded on an act of parliament, whereby an additional duty was laid on malt spirits, and the retailing of spirituous liquors of any kind prohibited to the distillers; by which means the pernicious practice that the commonalty of England, and more especially of this great metropolis, had been for some time infatuated with, of drinking great quantities of the worst and most pernicious kind of spirit distilled from malt, under the name of gin, was at once greatly checked, and at length, by means of different acts, entirely put an end to. The principal characters in the piece are, Queen Gin, the Duke of Rum, the Marquis of Nantz, and Lord Sugar-Cane.

83. THE DERBY CAPTAIN. See THE EUNUCH.

84. DERMOT AND KATHLANE; or, *The Irish Wedding.* Ballet, by Mr. Byrne. Performed at Covent Garden, 1793. The characters of this ballet were the same as those of *The Poor Soldier.*

85. THE DESERT ISLAND. A Dramatic Poem, in three acts, by A. Murphy. 8vo. 1760. This little piece, which is allied to tragedy, although the catastrophe of it is a happy one, was first performed at the Theatre Royal in Drury Lane, on the same night with *The Way to Keep Him*, a comedy of the same number of acts, by the same author. The plan of this piece has its original, according to the author's own confession, in a little drama of a single act, called *L'Isola disabitata*; or, *The uninhabited Island*; written by the Abbé Metastasio. Mr. Murphy has greatly extended the original; so that the language, in which there is a considerable share both of poetry and pathos, may properly be called his own. But the plan being extremely simple, even for one act, and that stretched into three without the introduction of a single incident or episode, renders it somewhat too heavy and declamatory to give much pleasure in a public representation, though it will bear a close examen and critique in the closet. The success of it evinced the truth of this observation; for notwithstanding the great approbation shown to the other piece brought on at the same time, yet even the sprightliness of that could not secure to this a run of many nights, after which *The Way to Keep Him* continued an acting piece for the remainder of that season; and, by the addition of two new acts afterwards, still stands on the stock-list of the theatre, while *The Desert Island* became truly *deserted*, and has never since been represented.

86. THE DESERTED DAUGHTER. Com. by Thomas Holcroft. Acted, with success, at Covent Garden. 8vo. 1795. This piece was at first supposed to be the production of Mrs. Inchbald; the real author, for some reasons, having deemed secrecy expedient in the first instance.

87. THE DESERTED TOWER. M. D. by John Rannie. 8vo. No date. Never acted.

88. THE DESERTER. Musical

Drama, by C. Dibdin. Acted at Drury Lane. 8vo. 1773. Taken from a French piece, entitled, *Le Deserteur*, and acted with considerable success.

89. THE DESERTER OF NAPLES. A grand Pantomimic Ballet, performed at the Royalty Theatre, 1788. This piece, by means of the excellent acting of Mr. Palmer, Mrs. Gibbs, and Mr. Delpini, was very successful. The story is the same as *The Deserter* by Mr. Dibdin.

90. THE DESERTS OF ARABIA. Grand Operatical Spectacle, by Fred. Reynolds. Acted at Covent Garden. Music by G. Lanza, jun. [Songs, &c. only printed.] 8vo. 1806. The idea of this piece is taken from Campbell's *Journey overland to India.*

91. THE DESERVING FAVOURITE. Tragi-Com. by Lodowick Carlell. Scene Spain. This piece met with great applause, and was acted several times before the King and Queen at Whitehall, and at Black Friars. It was first printed in 4to. 1629; and afterwards, 8vo. 1659.

92. THE DESTRUCTION OF JERUSALEM. By Thomas Legge. This piece, which was written in the time of Queen Elizabeth, is mentioned in Kirkman's Catalogue, 1661. Probably it was in MS. and he had then thoughts of putting it to the press; but, we believe, it was never printed.

93. THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN. Trag. in two parts, by J. Crowne. Acted at the Theatre Royal. 4to. 1677. They are both written in heroic verse, and were acted with applause; yet the author found it necessary to enter into some kind of vindication of himself, with respect to his character of Phrasartes. The historical part of these plays is to be met with in Josephus's Wars of the Jews, and some other authors. It is said to have been by these plays that Rochester's jealousy of Crowne's talents was excited.

94. DESTRUCTION OF TROY. Trag. by J. Banks. Acted at the Duke's Theatre. 4to. 1679. This is very far from being a despicable piece, although it met with very indifferent treatment from the critics. It is founded on history, and taken from Homer, Virgil, &c.; and Langbaine observes of it, that although the language is not equal to that of Shakspeare's *Troilus and Cressida*, it at least surpasses Heywood's *Iron Age* (which is built on the same plot), and many other tragedies that have met with a more favourable reception.

95. THE DETECTION; OR, *A Sketch of the Times.* Com. Acted at the Haymarket, 1780. Not printed.

96. THE DEUCE IS IN HIM. Farce, by George Colman. Acted at Drury Lane. 8vo. 1763. The first hint of this piece was taken from the Episode of Lindor, in Marmontel's *Tales*; and that part of the fable which relates to Madame Florival, from a story originally published in *The British Magazine.* It met with very great and deserved success from the public. The plan on which this delicate satire on Platonic love is founded, has been approved by those who are the strictest advocates for morality in dramatic exhibitions. The piece, though very serious in the main, is extremely laughable in many parts. The disease, as an ingenious critic has observed, is exposed, but not rankled. The author acts like a regular physician, without making a

display of his great skill, by wantonly adding corrosives, that he might have the credit of curing the distemper in its last stage; a fault but too common with some of our best English dramatic writers: and the avoiding it gave Moliere the character he so justly bears.

97. THE DEVICE; or, *The Marriage Office.* C. O. by Mr. Richards. Acted at Covent Garden, May 6, 1777; but with ill success. Not printed.

98. THE DEVICE; or, *The Deaf Doctor.* Farce, by F. Pilon. Acted at Covent Garden, 1779. Not printed. This piece, which was taken from the French, had no success in its original state; but was afterwards altered, and met with a better fate under the title of *The Deaf Lover.*

99. THE DEVIL IS AN ASS. Com. by Ben Jonson. Acted in 1616; and printed in fol. 1641; 8vo. 1756. Jonson is certainly but little chargeable with borrowing any part of his plots; yet Wittipol's giving his cloak to Fitzdotterel, for leave to court his wife for a quarter of an hour, seems founded on a circumstance of Boccace's *Decameron,* Day 3, Nov. 5. Mrs. Centlivre has made her Sir George Airy do the same, only converting the cloak into a purse of an hundred guineas.

100. THE DEVIL OF A LOVER. Mus. Farce, by —— Moubray. Acted at Covent Garden, 1798. The plot was taken from a German novel called *The Sorcerer.* This piece was not destitute of wit and humour, but was injudiciously conducted, and therefore did not succeed Not printed.

101. THE DEVIL OF A WIFE; or, *A comical Transformation.* F. by Thomas Jevon. Acted at the Theatre, Dorset Garden. 4to. 1686; 4to. 1693; 4to. 1695. This little piece met with much success in the representation. The plot, however, is a very unnatural one, but is borrowed from the story of Mopsa, in Sir Philip Sidney's *Arcadia.* It was imagined that Mr. Jevon had some assistance in it from his brother-in-law, Thomas Shadwell. However this be, Coffey has made use of the plan, and part of the conduct of it, in *The Devil to pay*; or, *Wives metamorphos'd.*

102. THE DEVILL OF DOWGATE; or, *Usury put to Use.* Com. by J. Fletcher. Acted by the King's Servants, Oct. 17, 1623. This play is lost.

103. THE DEVIL'S CHARTER. Trag. by Barnaby Barnes. 4to, 1607. This tragedy contains the life and death of that most execrable of all human beings, Pope Alexander VI. in whose history the author has very closely followed Guicciardini, and seems also to have formed this play, in some measure, after the model of *Pericles Prince of Tyre*; for, as the author of that piece raises up Gower, an old English bard, to be his interlocutor, so has Barnes revived Guicciardini for the very same purpose. It was first played before the King on Candlemas night.

104. THE DEVIL'S IN THE WINE-CELLAR. Farce. Acted at the Haymarket, 1786. Not printed. As may be supposed, this was merely an alteration from Aaron Hill's *Walking Statue,* got up for the benefit of Mr. Bannister, jun.

105. THE DEVIL'S LAW-CASE; or, *When Women go to Law, the Devil is full of Business.* Tragi-Com. by John Webster. 4to, 1623.

s a good play, and met with
ss. It is partly taken from
stoires Admirables of Goulart;
ıe circumstance of Ronselio's
ng Contarino from malice,
ːs turning out to his preser-
ı, seems borrowed from the
of Phæreus Jason, related by
ius Maximus, lib. i. c. 8.

6. THE DEVIL TO PAY; *The Wives metamorphosed.* ı, by C. Coffey. 8vo. 1731, This well-known little piece self, perhaps, gone through ny metamorphoses, and had ıny hands concerned in the ation of it, as ever clubbed ıer in a business of so little tance. The groundwork of d indeed the best part, is ed from *The Devil of a Wife*, mentioned. In the year Coffey and Mottley, each em, undertook the altera- f an act and half; and, by g a number of songs, con- l it into a ballad opera, still ee acts, under the title of *Devil to pay.* In this state it erformed in the summer sea- but some things in it giving it, particularly the part of a nforming pastor, made chap-) Lady Loverule, Theophilus r took it once more in hand, ed that character, and, short- it throughout, reduced it to t; adding the second title of *Vives metamorphosed.* In do- is, one song was added by her Colley Cibber, and an- introduced, written by Lord ster above fifty years before; t, from the joint labours of seven authors, came forth ɜtite piece under considera- which, however, does no lit to any of its compilers, ntly giving pleasure when- is performed, and stealing on attention from the natural behaviour of the characters, even in spite of the impossibility of the circumstance wherefrom all their actions derive their origin.

One theatrical anecdote, however, must not be omitted in our mention of this piece; which is, that to the part of Nell the celebrated Mrs. Clive owed the rise of her great reputation; that being the first thing she was ever particularly noticed in; which occasioned her salary, then but trifling, to be doubled. Harper, who played Jobson, had also his salary raised, from the merit he showed in the performance.

107. THE DEVIL UPON TWO STICKS; or, *The Country Beau.* Ballad Farce, by Charles Coffey. 8vo. 1745. This is an alteration, but considerably for the worse, of a very middling comedy, called *The Country Squire*; which see in its place. It was acted one night only, at Shepheard's Wells, May Fair; and had been originally produced at Drury Lane, in 1729, without success.

108. THE DEVIL UPON TWO STICKS. Com. by Samuel Foote. Acted at the Haymarket, 1768. Printed in 8vo. 1778. This was one of the most successful of Mr. Foote's performances; but though fraught with wit, humour, and satire of the most pleasant and inoffensive kind, it seems to have sunk into the grave of its ingenious author. The active part taken by Sir William Browne, President of the College of Physicians, in the contest with the Licentiates, occasioned his being introduced by Foote into this comedy. Upon Foote's exact representation of him, with his identical wig and coat, tall figure, and glass stiffly applied to his eye, Sir William

sent him a card, complimenting the actor on having so happily represented him; but, as he had forgotten his muff, he had sent him his own. This good-humoured mode of resenting disarmed Foote.

109. DIALOGUE BETWEEN A MOTHER AND DAUGHTER. Interlude. Acted at Smock Alley, Dublin, 1783. Not printed.

110. DIAMOND CUT DIAMOND. Comedy, in two acts, by Lady W[allace]. 8vo. 1787. This piece, which was never acted, is a very indifferent translation of a French drama, called *Guerre Ouverte; ou, Ruse contre Ruse*; which has been made much better use of in *The Midnight Hour*, by Mrs. Inchbald.

111. DIAMOND CUT DIAMOND; or, *Venetian Revels*. Mus. Ent. Acted for the benefit of Mrs. Mountain, at Covent Garden, 1797. It was the production of Mr. Theodore Hook; but was never printed.

112. DIANA AND ACTEON. Entertainment of Dancing, by Mr. Roger. Performed at Drury Lane, 1730.

113. DIANA AND ENDYMION. Serenata. Acted at the Haymarket, 1739. Not printed.

114. DIANA'S GROVE; or, *The Faithfull Genius*. Tragi-Comedy, Anon. [MS.] Never acted. In Mr. Kemble's collection.

115. DIDO. Trag. by Joseph Reed. Acted at Drury Lane, 1767. 8vo. 1808. [*Not published.*] This tragedy was first performed for the benefit of Mr. Holland, March 28, and twice afterwards; when it was each time received with applause, Mrs. Yates performing Dido, and Mr. Powell Æneas. It was intended to have been revived in the ensuing season; but the author and manager disagreeing in some particulars, the copy was withdrawn. It would be a poor compliment to the author to observe, that many pieces of inferior merit have been since successfully represented. Mr. John Palmer revived this tragedy, for his benefit, at Drury Lane, in the year 1797, under the title of THE QUEEN OF CARTHAGE; the part of Dido being performed by Mrs. Siddons. When the play was printed, the friends of the deceased author stopped it from publication; as was also done by the friends of Mr. Glover, with his play of JASON; which see.

116. DIDO. Comic Opera, by Thomas Bridges. Acted at the Haymarket. 8vo. 1771. A piece of some humour; but very low, undramatic, and unworthy of the burlesquer of Homer.

117. DIDO. Opera, translated from Metastasio, by John Hoole. 8vo. 1800.

118. DIDO AND ÆNEAS. Play. Acted by the Lord Admiral's servants, 1597. This was probably Marlowe's DIDO.

119. DIDO AND ÆNEAS. An Opera, in three short acts, by N. Tate. This was written for, and performed at, Mr. Josiah Priest's Boarding-school, at Chelsea, by young gentlemen. The music composed by Henry Purcell.

120. The Tragedie of DIDO, QUEENE OF CARTHAGE. Played by the children of Her Maiesties chappell. Written by Christopher Marlowe, and Thomas Nash, Gent.

Actors.

Jupiter.	Ascanius.
Ganimed.	Dido.
Venus.	Anna.
Cupid.	Achates.
Juno.	Ilioneus.
Mercurie, or Hermes.	Iarbas.
Æneas.	Cloanthes.
	Sergestus.

At London, printed by the Widdowe Orwin, for Thomas Woodcocke, and are to be solde at his shop, in Paules Church-yeard, at the signe of the Blacke Beare. 4to. 1594.—This play is uncommonly scarce. Mr. Malone paid for a copy of it, at Dr. Wright's sale, 16*l.* 16*s.*

121. DIDO QUEEN OF CARTHAGE; with the Masque of *Neptune's Prophecy*. Op. written by Prince Hoare. [Music by Storace.] Acted by the Drury Lane Company, while they were at the Opera House. 8vo. 1792. It was derived from Metastasio; but neither the charms of music and scenery, nor the splendour of procession, could carry it on above three or four nights. Madame Mara performed Dido.

122. THE DIFFERENT WIDOWS; or, *Intrigue à la Mode*. Comedy. 4to. No date. Anonym. Acted at the New Theatre in Lincoln's Inn Fields.

123. DIOCLESIAN; or, *The Prophetess*. Dramatic Opera, by Thomas Betterton. 4to. 1690. This is only an alteration, with very little difference, of the *Prophetess* of Beaumont and Fletcher, with an addition of some musical entertainments and interludes to it. It appeared for the last time, during the theatrical administration of Mr. Rich, and was then republished in 12mo.

124. DION. We find, by a letter from Mr. Pope to Mr. Broome (inserted in the latter editions of Johnson's Lives of the Poets), that Fenton had begun a tragedy under this name.

125. DION. Trag. by George Ambrose Rhodes. Printed with miscellaneous poetry, small 8vo. 1806.

126. DIONE. Pastoral, by John Gay, printed in his Poems. 4to. 1720. This piece, says Dr. Johnson, is a counterpart to *Amynta* and *Pastor Fido*, and other trifles of the same kind, easily imitated, and unworthy of imitation. What the Italians call comedies, from a happy conclusion, Gay calls a tragedy, from a mournful event; but the style of the Italians and of Gay is equally tragical. There is something in the poetical Arcadia so remote from known reality and speculative possibility, that we can never support its representation through a long work. A pastoral of a hundred lines may be endured; but who will hear of sheep and goats, and myrtle bowers and purling rivulets, through five acts? Such scenes please barbarians in the dawn of literature, and children in the dawn of life; but will be for the most part thrown away, as men grow wise, and nations grow learned.

127. DIONE. Opera, Anon. 8vo. 1733. Acted at the New Theatre in the Haymarket. Set to music by Mr. Lampe. The plot and recitativo of this piece are for the most part taken, professedly, from Mr. Gay's drama, above mentioned.

128. Διονυσια Τραγικα; or, *Harlequin Bacchus*. Pant. Performed at the Royal Circus, April 15, 1805. 8vo. 1805.

129. DIPHILO AND GRANIDA. This is one of the six pieces which are published in the second part of *Sport upon Sport*, and are attributed to Robert Cox the comedian. See COX, ROBERT, in Vol. I.

130. THE DISAGREEABLE SURPRISE. Farce, in two acts, performed by the young gentlemen of Reading school, for the benefit of the widows and orphans of the

men who fell in the action under Lord Nelson, in 1798.

131. THE DISAPPOINTED COXCOMB. Com. by Bartholomew Bourgeois. 8vo. 1765.

132. THE DISAPPOINTED GALLANT; or, *Buckram in Armour.* Ballad Opera. Acted at the New Theatre, Edinburgh. 8vo. 1738. Printed at Edinburgh; and, in the title-page, said to be written by a young Scots gentleman. [Adam Thomson.]

133. DISAPPOINTED VILLANY. Ent. by Thos. Horde. 8vo. 1775.

134. THE DISAPPOINTMENT; or, *The Mother in Fashion.* Com. by Thomas Southerne. Acted at the Theatre Royal. 4to. 1684. The scene lies in Florence; and part of the plot is taken from the *Curious Impertinent* in Don Quixote. Prologue by Dryden.

135. THE DISAPPOINTMENT. Com. by W. Taverner. 4to. 1708. See THE MAID THE MISTRESS.

136. THE DISAPPOINTMENT. Ballad Opera, by John Randal. Acted at the Haymarket. 8vo. 1732. This is an alteration of Mrs. Centlivre's Farce, called *A Wife well managed,* with the addition of songs.

137. THE DISBANDED OFFICER; or, *Baroness of Bruchsal.* Com. by James Johnstone. Acted at the Haymarket, 1786. This play, which is simple and pleasing, is taken from the German of Lessing; the language is spirited, with a happy mixture of humour and sentiment. It was well acted, and ran nine nights. 8vo. 1786. The prologue recommended the play in these lines:

"Lessing, a German bard of high renown,
"Long on the continent has charm'd the town;
"His plays as much applauded at Vienna,
"As *here* the *School for Scandal,* or *Duenna.*"

138. THE DISCARDED SECRETARY; or, *Mysterious Chorus.* Hist. Play, in three acts, by Edmund John Eyre. 8vo. 1799. The scene is laid in the time of Queen Elizabeth. Secretary Davison, in revenge for having been dismissed from his office, is supposed to connect himself with a set of Catholic priests, and to attempt the murder of the Queen at Tilbury Fort. The mysterious chorus proceeds from a subterranean apartment, in which the priests before mentioned meet (contrary to law) to celebrate the mass. The denouement is purely fanciful: Davison is pardoned and reforms. It is altogether a poor performance.

139. THE DISCONTENTED COLONEL. By Sir John Suckling. 4to. N. D. [1642.] The first sketch of BRENNORALT; which see.

140. THE DISCONTENTED MAN. See THEATRICAL RECORDER.

141. THE DISCOVERY. Com. Acted at the Theatre Royal in Drury Lane. 1763. 8vo. 1763. [By Mrs. Frances Sheridan.] This original composition was received with uncommon applause. It is a very moral, sentimental, yet entertaining, performance. The characters of Sir Harry Flutter and his Lady (young married people, both under age, and both ridiculously unhappy) are supported with wit and spirit. Sir Anthony Branville was a character entirely new to Mr. Garrick: as, in his other comic characters, he was remarkable for ease, spirit, and expression; in this, he seemed utterly to have extinguished his natural talents, assuming a dry stiff manner, with an immoveable

face; and thus extracted from this pedantic object (who assumed every passion, without showing a spark of any in his action or features) infinite entertainment: which, notwithstanding the length and languor of some of the scenes, effectually secured to this play the approbation of the gayer part of the audience.

142. THE DISCOVERY. Com. translated from Plautus, by Richard Warner. 8vo. 1772. The author of this comedy calls it EPIDICUS, the name of a slave, a principal character in it, and on whose rogueries most of the incidents depend. The subject of this comedy is double. At the same time that Periphanes finds his daughter; Stratippocles, in finding a sister, loses a mistress whom he was passionately in love with, and for whom he had deserted another, whom he is obliged at last to take again. The principal incidents are, the disbanding of the troops, the amour of the captain of Rhodes, and the arrival of Philippa. The time of the action does not exceed the morning; and the unity of the place is perfectly well observed; as the whole business is transacted in a street, in which the houses of the principal characters of the drama stood. The first act of this play was translated by Bonnel Thornton.

143. THE DISCOVERY OF JOSEPH. Sac. Dram. translated from Metastasio, by John Hoole. 8vo. 1800.

144. THE DISGUISE. A Dram. Novel, 2 vols. 12mo. 1771. The Disguise, from which this dramatic novel takes its name, is that of a young man, of the age of nineteen, brought up and educated, without discovery, as a female, until that period. He is addressed by several suitors, and falls in love himself with one of his female friends. The motive for this disguise is a suspicion that the brother of the lady's father had destroyed his former male children as they were born. The story is improbable and ill told, the situations are unnatural, and the characters such as are not to be found in real life. The authoress, as a reason for adopting the dramatic form for her novel, says, that epistolary correspondences were grown dull, that narratives were become tedious, and journals heavy; if so, she has not been lucky enough to remove the objections which lie against the usual modes of conducting this species of writing.

145. THE DISGUISE. Comedy, 8vo. 1787. Ascribed to Dr. Joddrell. Never acted.

146. THE DISGUISES. A Play. Acted at the Rose Theatre, Oct. 2, 1595. It is probable, that Stroude's play of *All Plot; or, The Disguises*, was taken from this. Not printed.

147. DISINTERESTED LOVE. Com. Acted at Covent Garden, May 30, 1798. This was an alteration from Massinger's *Bashful Lover*, by Mr. Hull. It served the purpose of a benefit, but was not adopted by the house.

148. THE DISOBEDIENT CHILD. A pretty and merry Interlude, by Thomas Ingeland. 4to. Without date. This author lived in the time of Queen Elizabeth; and his piece is written in verse of ten syllables, and printed in the old black letter, by Thomas Colwell, in Fleet Street.

149. THE DISPENSARY. Farce, by Thomas Brown. Printed in that author's works.

150. THE DISSEMBLED WANTON; or, *My Son, get Money.*

Com. by Leonard Welsted. Acted at Lincoln's Inn Fields. 8vo. 1726, 1727. This is an entertaining comedy, and met with tolerable success; but it is probable it might have found a more favourable reception, had it not unfortunately made its appearance just at the time when the town was big with expectation of Smyth's *Rival Modes*, and therefore paid the less attention to any other new piece. Steele may, probably, have alluded to this play of Welsted's in his *Tatler*, No. 182, where he says, "I have "at present under my tutelage a "young poet, who I design shall "entertain the town the ensuing "winter. And as he does me the "honour to let me see his comedy "as he writes it, I shall endeavour "to make the parts fit the geniuses "of the several actors, as exactly "as their habits can their bodies. "His drama at present has only "the outlines drawn. There are, "I find, to be in it all the reve-"rend offices of life (such as re-"gard to parents, husbands, and "honourable lovers) preserved "with the utmost care; and at "the same time that agreeableness "of behaviour, with the inter-"mixture of pleasing passions, "which arise from innocence and "virtue, interspersed in such a "manner, as that to be charming "and agreeable shall appear the "natural consequence of being "virtuous." It is true, Welsted's play was not printed till 1726, ten years after the above *Tatler* was written; but the prologue to it says,

"Great though he be, he comes with reverence here;
"*His entrance long delay'd*, avows his fear."

151. DISSIPATION, Com. by Miles Peter Andrews. Acted at Drury Lane. 8vo. 1781. This play is borrowed from Garrick's *Bon Ton*, and several other pieces; and the reception it met with did great credit to the good-nature of the audiences before which it was represented.

152. THE DISTRACTED STATE. Trag. by J. Tatham, written in 1641, and printed, 4to. 1651. This author was a strong party man, and wrote for the distracted times he lived in, to which his present work was extremely suitable. His hatred to the Scots is apparent throughout this play; wherein he introduces a Scotch mountebank undertaking to poison Archias, the elected king, at the instigation of Cleander. The scene lies in Sicily. It is the best of our author's pieces, and is introduced by three copies of recommendatory verses.

153. THE DISTRESSES. Tragi-Com. by Sir W. Davenant. Fol. 1673. Scene Cordua.

154. DISTRESS UPON DISTRESS; or, *Tragedy in true Taste*. An Heroi-comi-parodi-tragi-farcical Burlesque, in two acts, by George Alexander Stevens. 8vo. 1752. This piece was never performed nor intended for the stage, but is a banter on the bombast language and inextricable distress aimed at by some of our modern tragedy-writers. There is much true humour and just satire in it.

155. THE DISTRESSED BARONET. Farce, by Charles Stuart. Acted at Drury Lane. 8vo. 1787. A young lady imposes on her lover by representing her own sister. This farce has merit; but was acted only six nights.

156. THE DISTRESSED FAMILY. A Drama, in four acts. 8vo. 1787. This drama was translated from the French of Mons. Le Mercier,

and was read in Lisle Street, by Mons. Le Texier. The translator appears, from a note, p. 29, to have been a female. The piece itself is a sentimental one, and, whatever pleasure it may afford in the closet, would give but little satisfaction on the stage.

157. DISTRESSED INNOCENCE; or, *The Princess of Persia.* Trag. by Elk. Settle. Acted at the Theatre Royal. 4to. 1691. This play was received with great applause. The plot is founded on the History of Isdegerdes, king of Persia; and the author declares, that whatever fictions he may elsewhere have interwoven, the distresses of his principal characters Hormidas and Cleomira are true history. He likewise acknowledges great assistances in it from Betterton and Mountford, the latter of whom wrote the last scene and the epilogue.

158. THE DISTRESSED KNIGHT; or, *The Enchanted Lady.* Com. Op. Performed at Dublin, 1791. This was founded on The Wife of Bath's Tale, in the third volume of Dryden's Miscellaneous Works.

159. THE DISTREST MOTHER. Trag. by Ambrose Philips. Acted at Drury Lane. 4to. 1712. This play is little more than a translation from the *Andromaque* of Racine. It is, however, very well translated, the poetry pleasing, and the incidents of the story so affecting, that although it is, like all the French tragedies, rather too heavy and declamatory, yet it never fails bringing tears into the eyes of a sensible audience; and will, perhaps, ever continue to be a stock play on the lists of the theatres. The original author, however, has deviated from history, and Philips likewise followed his example, in making Hermione kill herself on the body of Pyrrhus, who had been slain by her instigation; whereas, on the contrary, she not only survived, but became wife to Orestes. How far the *licentia poetica* will authorize such oppositions to well-known facts of history, is, however, a point concerning which we have no time at present to enter into a disquisition.

Dr. Johnson observes, that such a work requires no uncommon powers; but that the friends of Philips exerted every art to promote his interest. Before the appearance of the play, a whole *Spectator*, none indeed of the best, was devoted to its praise; while it yet continued to be acted, another *Spectator* was written, to tell what impression it made upon Sir Roger de Coverley; and on the first night a select audience, says Pope, was called together to applaud it.

It was concluded with the most successful epilogue that was ever yet spoken on the English theatre. The first three nights it was recited twice; and not only continued to be demanded through the run, as it is termed, of the play; but whenever it is recalled to the stage, where, by peculiar fortune, though a copy from the French, it yet keeps its place, the epilogue is still expected, and is still spoken. It was printed in the name of Budgel, but is known to have been the work of Addison.

160. THE DISTRESSED VIRGIN. Trag. by John Maxwell, a blind person. 8vo. 1761. Printed at York, by subscription, for the benefit of the author.

161. THE DISTREST WIFE. Com. by J. Gay. 8vo. 1743. This piece was designed by its author for the stage, and entirely finished

before his death. It is, however, far from being equal to the generality of his writings.

162. THE DISTREST WIFE. Com. altered from Gay. Acted at Covent Garden, 1772, for the benefit of Mrs. Lessingham.

163. THE DIVERSIONS OF THE MORNING. Farce, in two acts, by Samuel Foote. Acted at Drury Lane. 1758. The first act was compiled from his comedy of *Taste*. There were two second acts; one performed in 1758, at Drury Lane; the other (in which Mr. Whitehead's *Fatal Constancy*, slightly altered, was introduced under the title of *Tragedy à la Mode*, was substituted in lieu of it) in 1762, at the Haymarket: these are both printed by Tate Wilkinson, in his *Wandering Patentee*, 1795, vol. i. p. 285; iv. p. 237. In the former of these second acts, the voices and manners of several of the performers, of that time, were mimicked; for which Woodward took his revenge against Foote in a poetical address, called *Tit for Tat*, which he spoke on his own benefit night, at Drury Lane, after the comedy of *The Beaux Stratagem*. We believe it was never printed entire; but it began thus:

"Call'd forth to battle, see poor I appear,
"To try one fall with this fam'd auctioneer.
. . . . . .
"Harry to Sammy shall, and front to front."

Two other lines were on Foote's Othello:

"But when I play'd Othello, thousands swore
"They never saw such tragedy before."

164. THE DIVERTISEMENT. Musical Ent. by James C. Cross. Acted at Covent Garden 1790. [The songs from Mr. Charles Dibdin's Entertainments.] Not printed. It was indeed a play without a plot, composed of characters without connexion; but was often repeated.

165. DIVES AND LAZARUS. Comedy, by Ralph Radcliff. Not printed.

166. DIVES' DOOM; or, *The Rich Man's Misery*. By George Lesly. 8vo. 1675.

167. THE DIVINE COMEDIAN; or, *The Right Use of Plays*, improved in a sacred Tragi-Com. by Richard Tuke. 4to. 1672. Dedicated to the Countess of Warwick. This play is on a religious subject, and we imagine was never acted. It was first printed in the same year, by the title of *The Soul's Warfare*, and is intended to point out the danger the human soul incurs in its probationary state in this world.

168. THE DIVORCE. A Play, entered on the books of the Stationers' Company, Nov. 29, 1653, but not printed.

169. THE DIVORCE. Musical Entertainment, by Lady Dorothea Dubois. Sung at Marybone Gardens, 4to. 1771.

170. THE DIVORCE. Musical Farce, by Isaac Jackman. 8vo, 1781. This is a humorous and entertaining afterpiece, and has merit enough in other points to atone for some improbabilities. It was first performed at Drury Lane, Nov. 10, 1781, and very well received. The groundwork is a collusion between a virtuous and affectionate couple to procure a divorce; on the sole principle of affectation, and from a desire of fashionable eclat.

171. THE DOATING LOVERS; or, *The Libertine tam'd*. Com. by Newburgh Hamilton. 12mo. 1715. Acted at Lincoln's Inn Fields. Scene London. The prologue by

Bullock, jun. This play met with no approbation from the unbiassed part of the audience; but was supported by family influence to the third night; when, for the author's benefit, the boxes and pit were laid together at the extraordinary price of six shillings each ticket.—Some traits, however, in the character of Sir Butterfly, in this piece, may probably have furnished hints for that of Lord Ogleby in *The Clandestine Marriage*.

172. THE DOCTOR AND THE APOTHECARY. Farce, by James Cobb. Acted at Drury Lane. 8vo. 1788. Several former productions, particularly *Animal Magnetism*, appear to have been laid under contribution in the formation of this drama, which by means of the very pleasing music of Stephen Storace, and excellent acting in the performers, was very successful on the stage. This piece, we think, first introduced Storace to the public as a composer.

173. DOCTOR FAUSTUS'S *Tragical History*, by Christopher Marlow. 4to. 1604; 4to. 1616; 4to. 1624; 4to. 1631; 4to. 1663. Bl. Let. The last edition of this play had additions of several new scenes and the actors' names. The scene at Rhodes and Wertemberg, and the plot is founded on Camerarius, Wierus, and other writers on magic. It was entered on the books of the Stationers' Company, by Thomas Bushull, Jan. 7, 1607. In this play, Edward Alleyn used to act the principal character; as appears from the following passage in Rowland's *Knave of Clubbs*, 1611;

"The gull gets on a surplice,
"With a crosse upon his breast,
"Like Allen playing Faustus,
"In that manner was he drest."

Sign. G. 2.

174. DOCTOR FAUSTUS, *Life and Death of, with the Humours of Harlequin and Scaramouch*; as they were acted by Mr. Lee and Mr. Jevon. Farce, by W. Mountford. Acted at the Queen's Theatre in Dorset Gardens, and revived at the Theatre in Lincoln's Inn Fields. 4to. 1697.

175. DOCTOR FAUSTUS. See THE NECROMANCER.

176. DOCTOR LAST IN HIS CHARIOT. Com. by Isaac Bickerstaffe. Acted at the Haymarket. 8vo. 1769. This is a translation of Moliere's *Malade Imaginaire*. The author, in a preface, acknowledges himself indebted to Mr. Foote for a whole scene in the first act; that of the consultation of physicians. It was performed only six nights.

177. THE DOLDRUM; or, 1803. Farce, by John O'Keeffe. Acted at Covent Garden, April 23, 1796. This extravagant farce is founded on the idea of a man's sleeping from 1796 to 1803, and on his surprise at the changes around him. A grave criticism on this piece would be as absurd as the farce itself. A part of the plot appears to be drawn from *Seeing is Believing*, in which a servant pretends to be the physician. It was acted about eight or nine nights. Printed in the author's works, 8vo. 1798.

178. DON ANTONIO; or, *The Soldier's Return*. See ANTONIO.

179. DON CARLOS PRINCE OF SPAIN. Trag. by Thomas Otway. Acted at the Duke's Theatre. 4to. 1676. This play is written in heroic verse, was the second work of the author, and met with very great applause. The plot is taken from a novel of the same name, by S. Real, and also from the Spanish Chronicles in the Life of Philip II.

In a letter from Mr. Booth to Aaron Hill, he says, "Mr. Betterton observed to me many years "ago, that *Don Carlos* succeeded "much better than either *Venice* "*Preserved*, or *The Orphan*, and "was infinitely more applauded "and followed for many years." It is asserted to have been played thirty nights together; but this report, as Dr. Johnson observes, it is reasonable to doubt; as so long a continuance of one play upon the stage is a very wide deviation from the practice of that time; when the ardour for theatrical entertainments was not yet diffused through the whole people; and the audience, consisting of nearly the same persons, could be drawn together only by variety. Its success, however, may be gathered from the following lampoon of Rochester, in his "Trial of the Poets for the Bays":

"Tom Otway came next, Tom Shadwell's dear zany,
"And swears, for heroics, he writes best of any:
"*Don Carlos* his pockets so amply had fill'd,
"That his mange was quite cur'd, and his lice were all kill'd."

180. DON CARLOS. Trag. translated from Schiller. 8vo. 1795.

181. DON CARLOS, *Prince Royal of Spain*. Hist. Drama, from the German of Frederic Schiller. By the translators of *Fiesco* [i. e. G. H. Noehden and J. Stoddart]. 8vo. 1798.

182. DON CARLOS, INFANT OF SPAIN. Trag. from the German of Schiller, by B. Thompson. 8vo. 1801.

The above tragedy is extremely interesting, but much too long and declamatory; and the author's hatred of kings and priests is visible in almost every scene.

Of the several translations we prefer Mr. Thompson's; but not one of them has been acted.

183. DON GARCIA OF NAVARRE; or, *The Jealous Prince*. This is only a translation from Moliere by Ozell.

184. DON HORATIO. Play. Acted at the Rose Theatre, Feb. 23, 1591. Now unknown.

185. DON JAPHET OF ARMENIA. Com. translated from Scarron in 1657, by Sir William Lower, Knt. Still in MS.

186. DON JEROME'S TRIP TO ENGLAND. Int. Acted at Covent Garden, 1778. Not printed.

187. DON IGNEZ DE CASTRO. Trag. by John Adamson. 8vo. 1808. This is a translation from the Portuguese of Nicola Luiz.

188. DON JUAN; or, *The Libertine destroyed*. A tragic pantomimical Entertainment, in two acts. Performed at the Royalty Theatre. 8vo. N. D. [1787.] This piece was composed by Mr. Delpini. The songs, duets, and choruses, by Mr. Reeve. The music by Mr. Gluck, and the scenery by Mr. Dixon.

189. DON JUAN; or, *The Libertine destroyed*. Pant. Ballet. Acted at Drury Lane. 8vo. 1790.

These pieces are framed from Shadwell's *Libertine*, and have been very successful whenever performed.

190. DON PEDRO. Drama, by Richard Cumberland. Acted at the Haymarket. 8vo. 1796. The hint of this piece seems to have been taken from *The Robbers*; but it appears to have been too hastily composed. The character of Pedro, hardened in villany and dead to remorse, was admirably acted by Mr. Palmer; but the play only lived four nights.

191. THE HISTORY OF DON

QUIXOT; or, *The Knight of the ill-favoured Face.* Com. This was never printed; but is advertised as at the press in a list of books at the end of *Wit and Drollery*, 12mo. 1661. Winstanley and Philips ascribe a play with this title to Robert Baron, but without any foundation whatever, merely because it happened in Kirkman's Catalogue to follow Baron's play, *Deorum Dona.* For the same reason they have attributed to him *The Destruction of Jerusalem*, a play written before he was born. They have likewise made him the author of *The Marriage of Wit and Science*, printed in 1570, because that piece followed his *Mirra* in the same Catalogue.

192. THE COMICAL HISTORY OF DON QUIXOTE. By Thomas Durfey. Acted, with success, at Dorset Gardens. 4to. 1694; 12mo. 1729.

193. THE COMICAL HISTORY OF DON QUIXOTE. By Thomas Durfey. Acted at Dorset Gardens. Part II. 4to. 1694; 12mo. 1729. This also was well received.

194. THE COMICAL HISTORY OF DON QUIXOTE. *The third Part, with the Marriage of Mary the Buxome.* By Thomas Durfey. 4to. 1696; 12mo. 1729. This was not acted with the same success as the two former parts.

The whole three were severely censured by Jeremy Collier, on account of their immorality: how justly, will be easily seen; particularly in the third part, in some scenes between Mary the Buxom and her clownish lover Jaques.

195. DON QUIXOTE. Musical Entertainment, by D. J. Piguenit. Performed at Covent Garden. 8vo. 1774. This was acted only one night, for the benefit of Mr. Reinhold.

196. DON QUIXOTE IN BARCELONA; or, *The Beautiful Moor.* Ballad Farce, in two acts, by Joseph Moser. Printed in *The Spirit of the Public Journals* for 1808. Never acted.

197. DON QUIXOTE IN ENGLAND. Com. by H. Fielding. 8vo. 1733. Acted at the Little Theatre in the Haymarket, with success.

198. DON SANCHO; or, *The Student's Whim.* Ballad Opera, of three acts; with MINERVA'S TRIUMPH, a Masque; by Elizabeth Boyd. 8vo. 1739. This piece has only the excuse of its being probably the first and only attempt of a female Muse, to secure it from our severest censure. The whole plot of it is the whim of a student at one of the universities, to have the ghosts of Shakspeare and Ben Jonson raised to their view; but to what purpose it seems impossible to divine. Nor does the author's meaning appear more explicable as to the triumph of Minerva in her masque. It does not seem to have been ever acted; but the author, in an advertisement, returns her thanks to Mr. Chetwood, at that time prompter of Drury Lane theatre, for having obtained it a reading in the green-room of that playhouse.

199. DON SAVERIO. Musical Drama. Acted at Drury Lane. 4to. 1750. The music by Dr. Arne, who also probably wrote the words.

200. DON SEBASTIAN, KING OF PORTUGAL. Trag. by J. Dryden. Acted at the Theatre Royal. 4to. 1690; 4to. 1692. This is commonly (as Dr. Johnson observes) esteemed either the first or second of Dryden's dramatic performances. It is too long to be all acted, and has many characters

and many incidents; and though it is not without sallies of frantic dignity, and more noise than meaning, yet as it approaches to the possibilities of real life, and has some sentiments which make a strong impression, it continued long to attract attention. Amidst the distresses of princes, and the vicissitudes of empire, are inserted several scenes which the writer intended for comic; but which, I suppose, that age did not much commend, and this would not endure. There are, however, passages of excellence universally acknowledged; the dispute and the reconciliation of Dorax and Sebastian has been always admired. Addison has made some just and humorous remarks on certain inconsistencies of character in this piece, in *The Guardian*, No. 110. This tragedy was revived at Drury Lane in 1753.

201. DORVAL; or, *The Test of Virtue*. Com. translated from Diderot. 8vo. 1767.

202. THE DOUBLE AMOUR. Farce, in two acts. Performed at the Haymarket, 1791 (not in the regular season), for the benefit of a Mr. Walker. The advertisement did not express whether this was a new piece, or not.

203. THE DOUBLE DEALER. Com. by W. Congreve. Acted at the Theatre Royal. 4to. 1694. This is the second play this author wrote; the characters of it are strongly drawn, the wit is genuine and original, the plot finely laid, and the conduct inimitable; yet such is, and ever has been, the capricious disposition of audiences, that it met not equal encouragement with his *Old Bachelor* (in some respects a much more exceptionable play), nor had it the same success with his later performances.

204. THE DOUBLE DEALER. Com. by W. Congreve. Revised by J. P. Kemble, and now first published as it is acted at Drury Lane. 8vo. No date.

205. THE DOUBLE DECEIT; or, *A Cure for Jealousy*. Com. by W. Popple. Acted at Covent Garden. 8vo. 1736.

206. THE DOUBLE DECEIT; or, *The happy Pair*. A Comic Farce. Printed in 8vo. 1745, but never acted.

207. THE DOUBLE DECEPTION. Com. by Miss Richardson. Acted at Drury Lane, 1779. This play was brought on the stage towards the end of the season, and was performed only four nights. It has not been printed.

208. THE DOUBLE DISAPPOINTMENT. Farce. Acted at Covent Garden, 1747. This has no great share of merit, either as to plot or language; yet it met with considerable success, from the delight that the majority of an audience ever take in the exposing of national characters; which is here done in the young lady's two lovers, an Irishman and a Frenchman, both of them fortune-hunters; one of whom proves to have been a rubber in a stable, and the other a valet who has robbed his master. These two parts, during the run of the farce, were very well supported by Messrs. Barrington and Blakes. The author of it was Moses Mendez, Esq. It was not printed until 1760, in 8vo.

209. THE DOUBLE DISGUISE. Drama, in two acts, by John Murdoch. Printed in "Pictures of "the Heart sentimentally delineated," &c. 2 vols. 12mo. 1783. Never acted.

210. THE DOUBLE DISGUISE. Mus. Ent. Acted at Drury Lane. 8vo. 1784. This piece, which was well received, was said to be the production of Mrs. Hook. The music was the composition of her husband.

211. THE DOUBLE DISTRESS. Trag. by Mrs. Mary Pix. 4to. 1701. Acted at Lincoln's Inn Fields. Scene Persepolis. It had no success.

212. THE DOUBLE FALSHOOD; or, *The Distrest Lovers.* Play, by Lewis Theobald. Acted at Drury Lane. 8vo. 1728. This piece Theobald endeavoured to persuade the world (but with little success) was written by Shakspeare. The play, however, was acted twelve nights with considerable applause, and was the last piece in which Mr. Booth appeared. Dr. Farmer was of opinion that it was a production of Shirley's, or, at least, not earlier than his time. Mr. Malone inclines to believe it written by Massinger. It was revived at Covent Garden in 1767. The plot is from a novel in the first part of *Don Quixote.*

213. THE DOUBLE GALLANT; or, *The Sick Lady's Cure.* Com. by C. Cibber. Acted at the Haymarket. 4to. No date. [1707.] Part of this play is borrowed from Mrs. Centlivre's *Love at a Venture,* or the French comedy of *Le Gallant Double,* and part from Burnaby's *Visiting Day.* In a letter from Booth to A. Hill, we learn that this play, at its first appearance, was, as he expresses it, *hounded* in a most outrageous manner. Two years after, it was revived, met with most extravagant success, and has continued a stock play ever since.

214. THE DOUBLE MARRIAGE. Trag. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. Scene Naples. This is not one of their best plays; and an attempt to revive it, early in the last century, failed of success.

215. THE DOUBLE MISTAKE. Com. by Mrs. Elizabeth Griffith. Acted at Covent Garden. 8vo. 1766. It was performed twelve nights with applause.

216. DOUBLE PERPLEXITY; or, *The Mysterious Marriages.* Com. in three acts. 12mo. 1796. Never acted.

217. THE DOUBLE STRATAGEM. Com. Op. by Robert Houlton. Acted at Capel Street, Dublin, 1784. This was *The Contract* of the same author altered. Not printed.

218. THE DOUBLE TRAITOR ROASTED. A new Scots Opera. Acted by a select company of comedians, near Westminster Hall. 8vo. 1748.

219. DOUBT AND CONVICTION. F. translated from the French, by James Wild. 12mo. 1804. Never acted. It is from *La Defiance et Malice* of M. Dieulafoy, and acted at the Theatre François. See PERSONATION.

220. THE DOUBTFUL HEIR. Tragi-Com. by James Shirley. Acted at the private house in Black Friars. 8vo. 1652. Part of the story on which this play is built may be found in the *English Adventures,* Part III. Scene lies in Murcia.

221. THE DOVE. Com. translated from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

222. DOUGLAS. Trag. by John Home. Acted at Covent Garden. 8vo. 1757. This tragedy, the plot of which was suggested by the pathetic old Scotch ballad of *Gil* (or *Child) Morrice,* reprinted in the third volume of Percy's *Reliques*

of Antient Poetry, is founded on the quarrels of the families of Douglas and other of the Scots clans. It has a great deal of pathos in it, some of the narratives are pleasingly affecting, and the descriptions poetically beautiful. On its first appearance, Mr. David Hume gave his opinion, that it was one of the most interesting and pathetic pieces ever exhibited on any theatre. "Should I give "it the preference," says he, "to "the *Merope* of Maffei, and to "that of Voltaire, which it re-"sembles in its subject, should I "affirm that it contained more "fire and spirit than the former, "more tenderness and simplicity "than the latter, I might be ac-"cused of partiality." But not content with this eulogium, he proceeded to declare, that the author possessed the true theatric genius of Shakspeare and Otway, refined from the unhappy barbarism of the one, and the licentiousness of the other. Such extravagant praise requires no comment. The author was a Scotsman, and a clergyman of that church. The piece made its first appearance on the Edinburgh theatre, at that time in no unflourishing condition. This, however, drew the resentment of the elders of the kirk, and many other rigid and zealous members of that sect, not only on the author but the performers; on whom, together with him, they freely denounced their anathemas in pamphlets and public papers. The latter, indeed, it was out of their power greatly to injure; but their rod was near falling very heavy on the author, &c. whom the assembly repudiated, and cut off from his preferments. In England, however, he had the good fortune to meet with friends; and being, through the interest of the Earl of Bute, and some other persons of distinction, recommended to the notice of his present Majesty, then Prince of Wales, his Royal Highness was pleased to bestow a pension on him; and his piece was brought on the stage in London, and met with success.

We may, however, add, that Mr. Home's Muse cannot be said to have flourished beyond the time when she was rich enough to lend images to Ossian. Her stores of fancy were much exhausted, when afterwards, in *The Fatal Discovery*, she was compelled to supply the want of them by tumid language borrowed from Fingal. Mr. Mason (in a note on one of Mr. Gray's Letters, 4to. edit. p. 281) has the following observation relative to the originality of a passage in Mr. Home's first and happiest production: "It is remarkable, that the "manuscript [of one of the Erse "fragments] in the translator's "own hand, which I have in my "possession, varies considerably "from the printed copy. Some "images are omitted, and others "added. I will mention one "which is not in the manuscript, "*The spirit of the mountain shrieks.* "In the tragedy of Douglas, pub-"lished at least three years before, "I always admired this fine line, "*The angry spirit of the water* "*shriek'd.* Quere, Did Mr. Home "take this sublime image from "Ossian, or has the translator of "Ossian borrowed it from Mr. "Home?"

Mr. Gray, however, had so high an opinion of this first drama of Mr. Home, that in a letter to a friend, dated August 10, 1757, he says, "I am greatly struck with "the tragedy of *Douglas*, though "it has infinite faults: the author

"seems to me to have retrieved "the true language of the stage, "which had been lost for these "hundred years; and there is one "scene (between Matilda and the "Old Peasant) so masterly, that "it strikes me blind to all the de-"fects in the world." To this opinion every reader of taste will readily subscribe.

Dr. Johnson blames Mr. Gray for concluding his celebrated ode with suicide; a circumstance borrowed perhaps from *Douglas*, in which Lady Randolph, otherwise a blameless character, precipitates herself, like the Bard, from a cliff, into eternity.

When this tragedy was originally produced at Edinburgh, in 1756, the title of the heroine was Lady Barnard: the alteration to Lady Randolph was made on its being transplanted to London. *Jackson's Hist. of the Scottish Stage.*—An alteration of this play, by which the termination is changed to a happy one, is said to have been performed on a private theatre. *Pye's Commentary, illustrating the Poetic of Aristotle*, p. 268. Perhaps the alteration here alluded to may be one which was made by Mrs. Crespigny, and performed at her private theatre, 1789; to which see a Prologue in the *European Magazine*, vol. xv. p. 492.

223. THE DOWAGER. By Thomas Chatterton. Two scenes of a tragedy so called, by this extraordinary young man, are still in MS.

224. THE DOWNFAL OF THE ASSOCIATION. Comic Trag. in five acts. 8vo. 1771. Printed at Winchester. The incidents of this little piece are well conducted, and the characters natural.

225. THE DOWNFALL OF BRIBERY; or, *The honest Man of Taunton.* Ballad Opera, of three acts, by Mark Freeman, of Taunton, in Somersetshire. 8vo. 1733. This was never intended for the stage, nor is the author's name apparently a genuine one. It therefore seems to have been only a party-piece, written on a contested election for Somersetshire in the year 1733, which was the time of a general election for parliament.

226. THE DOWNFALL OF ST. STEPHEN'S. Political Burletta, printed in *The General Advertiser and Morning Intelligencer*, 1784.

227. THE DRAGON OF WANTLEY. A Burlesque Opera, by H. Carey. 8vo. 1737; 4to. 1743; 8vo. 1749. Acted at Covent Garden. This piece (of which a 14th edition was published in September 1738) has a great deal of humour in it, and was a very fine burlesque on the Italian operas, at that time so much the passion of the town. The plot, taken from the old ballad of *Moore of Moorehall*, is worked up into all the incidents of love, heroism, rivalry, and fury, which most of the Italian operas indiscriminately were stuffed with. To help this forward, the characters were dressed in the utmost extravagance of theatric parade: the machinery, truly burlesque, and the songs, though ludicrous to the highest degree, were set perfectly in the Italian taste. The composer was John Frederick Lampe; and it was acted 67 times the first season.

228. THE DRAGONESS. See MARGERY.

229. DRAMATIC APPELLANT. In a quarterly publication under this title (which, however, expired after the third number) the following pieces were printed. 8vo. 1808. [The intention of the work was, to ap-

peal to the public judgment, in print, from the *veto* of the theatrical managers; by whom these pieces had been returned as not likely to succeed on the stage.]

The Barons of Ellenbergh. Tr. by F. F. Weston.

Albert and Rosalie. Mus. Dr.

The Wager. Mus. Ent.

William Tell. Tr. by E. Roche.

The Invasion. P. by E. Roche.

Look before you Leap. Aft. by T. D. Worgan.

The Villagers. C. O. by the same.

St. Aubert. T. by F. F. Weston.

Two Old Maids of Florence. F. Anon.

Castle of Udolpho. Op. Dram. Anon.

230. A DRAMATIC DIALOGUE between an English Sailor and a Frenchman, by J. S. Munnings. 8vo. 1803. Never acted.

231. DRAMATIC DIALOGUES for young Persons. 12mo. 1792.

232. DRAMATIC LOVE. Com. by Thomas Horde. Printed at Oxford. 8vo. 1773. Never acted. It is dedicated to Mr. Garrick.

233. A DRAMATIC PASTORAL. By a Lady. Occasioned by the collection at Gloucester on the coronation-day of George III. for portioning young women of virtuous characters. Printed at Gloucester. 4to. 1762. We learn, from Mr. Pegge's *Anonymiana* (published by Mr. Nichols, in 1809), that the author was a Mrs. Thomas.

234. A DRAMATIC PIECE. By the Charterhouse Scholars, in memory of the powder-plot. Performed at the Charterhouse, Nov. 6, 1732. 8vo.

235. THE DRAMATIC PUFFERS. Prel. by Henry Bate. Acted at Covent Garden. 8vo. 1782.

236. DRAMATIC SKETCHI the Ancient Northern Mytho By F. Sayers. 4to. 1789. FREA, MOINA, STARNO.

237. THE DRAMATIST; or, *him who can.* Com. by Fre Reynolds. Acted at Covent den, 1789, with great success. 1793. It is, however, much bett the stage than in the closet. character of Vapid, in this p was one of the first of that merous family, by which ge and sprightly comedians have converted into speaking h quins:

Nominals, Tangents, Re have succeeded;

"*And the last fool is welcome at t mer.*"

238. THE DREAM. A S Dramatic Piece, in two act R. Sickelmore. Acted at B ton, August 1796. Printe Lewes. 8vo. 1797.

239. THE DREAM OF ST. CE Dram. Poem. 8vo. 1797. ed at Edinburgh, in a volum titled *Poetry, Miscellaneous Dramatic,* by an Artist. N acted.

240. THE DREAM OF Sc Op. translated from Metas by John Hoole. 8vo. 1800.

241. THE DREAMER AW or, *The Pugilist Matched.* by Edmund John Eyre. Act Covent Garden, May 1791. ed at Shrewsbury. 8vo. Prologue by Peter Pindar. acted twice for benefits, b differently received; in some sure, perhaps, owing to the formers being imperfect in parts.

242. THE DRUIDS. Panto Entertainment. Acted, with success, at Covent Garden. 1774. Songs only.

243. THE DRUMMER; o

haunted House. Com. by Addison. Acted at Drury Lane. 4to. 1715, 1716. Nothing perhaps can give a stronger proof of how vague and indecisive as to real merit the judgment of an audience is to be considered, and how frequently that judgment is biassed by names alone, than the success of this comedy; which, coming out at first without any known parent, notwithstanding it had all the advantages of admirable acting, was so universally disliked, that it was acted only three nights, and the author chose to keep himself concealed till after his death; when Mr. Tickell having omitted it in his Collection of the author's works, it was republished by Sir Richard Steele, in 4to. 1722; and asserted to be the production of Mr. Addison, or at least written *under his direction*. It is observed, by Sir Richard, that "*The Drummer* made no figure on the stage, "though exquisitely well acted; "and when I observe this," says he, "I say a much harder thing "of the stage than of the co-"medy." Dr. Warton (*Essay on the Genius and Writings of Pope*, p. 269), speaking of this play, calls it "that excellent and neg-"lected comedy, that just pic-"ture of life and real manners, "where the poet never speaks in "his own person, or totally drops "or forgets a character for the "sake of introducing a brilliant "simile or acute remark: where "no train is laid for wit; no Je-"remys or Bens are suffered to ap-"pear." Mr. Theobald (see *Notes to Beaumont and Fletcher*, vol. i. p. 317, edit. 1778) says, he was informed by Mr. Addison, that the character of Vellum was sketched out by him from that of Savil in *The Scornful Lady*. Sir Richard Steele dedicated his republication of this play to Mr. Congreve, and is very severe on Mr. Tickell for his omission of it, as well as for other circumstances relative to the publication of Mr. Addison's works.

244. THE DRUNKEN NEWSWRITER. Comic Interlude. Performed at the Haymarket. 8vo. 1771. This feeble attempt at humour will be found in *The Oxford Magazine*, vol. vi. p. 101.

245. DUCKS AND PEAS; or, *The Newcastle Rider*. Farce, of one act, by John Lund. 8vo. 1777. Printed in a pamphlet entitled, "A Collection of Original "Tales, in Verse. In the Man-"ner of Prior, &c." This poor piece was acted at Pontefract.

246. THE DUEL. A Play, by William Obrien. Acted at Drury Lane, 1772. 8vo. 1773. This piece deserved more success than it met with. It was taken from *Le Philosophe sans le sçavoir* of Sedaine; and was acted only one night.

247. THE DUELLIST. Com. by William Kenrick. Acted at Covent Garden. 8vo. 1773. This was taken from Fielding's *Amelia*. It had no success, and was acted only once. We do not, however, think it had more defects than many other pieces that have enjoyed a nine nights' life on the stage. Yet the ancient custom of immediate condemnation is less injurious to managers, than the lingering death by which several modern pieces have been suffered to expire.

248. THE DUENNA. Com. Op. by Richard Brinsley Sheridan. Acted at Covent Garden, 1775. 8vo. 1794. This piece (the plot of which seems borrowed from *Il Filosofo di Campagna*, from Mor-

liere's *Sicilien*, and from *The Wonder* of Mrs. Centlivre) was received with applause by crowded audiences through a run of sixty-five nights, during the first season of its appearance. In the following year it was repeated at least thirty times, and still continues a favourite with the public. It exhibits so happy a mixture of true humour and musical excellence, that it deservedly stands *second* on the list of its kindred performances. The *Beggar's Opera* perhaps will always remain the *first*.

249. THE DUENNA. Comic Opera, in three acts, as acted by His Majesty's Servants. 8vo. 1776. This is a parody on Mr. Sheridan's celebrated performance, and is entirely political. The supposed author of the present Grub Street piece (which is not the worst of its kind) was Israel Pottinger.

250. THE DUKE. A Play, by James Shirley. Licensed May 19, 1631. Not now known.

251. A DUKE AND NO DUKE. Farce, by N. Tate. Acted by their Majesties' Servants. 4to. 1685; 4to. 1693. The scene of this piece lies in Florence, and the plot is taken from *Trappolin suppos'd a Prince*. It has several songs in it, but these are now omitted in the performance. Trappolin's judicial decisions are taken from the *Contes D'Ouville*; but the whole design is so absurd and impossible, that it appears somewhat wonderful it should have been so often acted as it was, or met with so much applause, even from the very *canaille*. Prefixed to it is, "A Preface, concerning Farce. With an Account of the Personæ and Larvæ, &c. of the ancient Theatre."

252. THE DUKE AND NO DUKE. Entertainment in grotesque characters, by Mr. Thurmond. Acted at Drury Lane, 1720.

253. DUKE AND NO DUKE. F. written originally by Sir Aston Cokaine, and since revived with considerable alterations. 8vo. 1758.

254. DUKE HUMPHREY. Tr. This play was among those destroyed by Mr. Warburton's servant. It was entered on the book of the Stationers' Company, June 29, 1660, as the work of William Shakspeare. Could we believe it to have been really written by him, what a subject of regret would its ill fate be to every admirer of our immortal poet!

255. THE DUKE OF FLORENCE. Trag. A MS. sold as part of the library of the late Mr. Arthur Murphy.

256. THE DUKE OF GUISE. By Henry Shirley. This play has not been printed, but was entered on the book of the Stationers' Company, Sept. 9, 1653.

257. THE DUKE OF GUISE. Trag. by Dryden and Lee. Acted by their Majesties' Servants. 4to. 1683; 4to. 1687. This play, although in many parts it is very fine, met with several enemies at its first appearance upon the stage; the nation being at that time in a ferment about the succession; which occasioned several pamphlets to be written *pro* and *con*. Its object evidently was to serve the Duke of York, whose succession was opposed. The plot is taken from Davila, Mezeray, and other writers on the reigns of Henry III. and Charles IX.; and the story of Malicorn the conjurer, from Rosset's *Histoires Tragiques*. Dryden wrote only the first scene, the whole fourth act, and the first half, or somewhat more, of the fifth. All the rest of the play is

Lee's. Dryden was severely attacked for this piece, which was considered as levelled at the then enemies of the English court; on which he declares, in his *Vindication*, that it was at Mr. Lee's earnest request that he joined him in writing it; nor was it in his thought to expose any person living. "After the writing of Œdipus," says he, "I passed a promise to "join with him in another; "and he happened to claim the "performance of that promise "just upon the finishing of a "poem, when I would have been "glad of a little respite before "the undertaking of a second "task." Several passages in this play are borrowed from Lee's *Massacre of Paris*.

258. THE DUKE OF MILAN. Trag. by P. Massinger. Acted with good success at Black Friars. 4to. 1623; 4to. 1638. The plot partly from Guicciardini, book 8, and partly from Josephus's *History of the Jews*, book 15, ch. 4. where will be found the story of Herod's leaving orders with his uncle Joseph to put his beloved wife Mariamne to death; from which the instructions given by Sforza to his favourite Francisco, for the murder of the Duchess Marcelia his wife, seem evidently borrowed. Mr. Gilchrist, of Stamford, has a copy of this play in his possession (1623), corrected throughout by the author, and given by him to Sir Francis Foljambe, with twelve verses prefixed, in token of the donation.

259. THE DUKE OF MILAN. Tragedy, by Richard Cumberland. Acted at Covent Garden, 1779. Not printed. This piece consisted of Massinger's play, and Fenton's *Mariamne*, incorporated. The works of these two authors so ill coalesce, however, that the present performance was coldly received, and acted only three nights.

260. THE DUKE OF ROCHFORD. Trag. from the posthumous works of a Lady of Quality. Performed at Edinburgh, 1799.

261. THE DUKE OF ROTHSAY. Trag. This play was written in 1764, by Samuel Macarthur; and printed, after the author's death, by John Wood, at Edinburgh. 8vo. 1780. Never acted.

262. THE DUKE'S MISTRESS. Tragi-Comedy, by James Shirley. Acted at the private house, Drury Lane. 4to. 1638. Scene Parma.

263. THE DUMB BAWD. By Henry Shirley. Not printed; but entered on the book of the Stationers' Company, Sept. 9, 1653.

264. THE DUMB CAKE; or, *The Regions of Fancy*. Pant. Acted at Covent Garden, 1787.

265. THE DUMB FARCE. Entertainment, in grotesque characters, by Mr. Thurmond. Acted at Drury Lane, 1719.

266. THE DUMB KNIGHT. An historical Com. by Lewis Machin, Acted sundry times by the children of the Revels. 4to. 1608; 4to. 1633. D. C. 1780. The scene of this play lies in Cyprus; the most essential incidents of the plot are taken from Bandello's Novels, and are similar to those in a play, called *The Queen*; or, *The Excellency of her Sex*. Though this play was acted several times, it found many enemies, as we may perceive from the preface; where the author says, the play was misconstrued. The only objection that appears in it is, the extreme looseness of the comic parts, which are particularly glaring and offensive to a modest ear; yet we should suppose that this could not be the reason of its being neg-

lected; as it was so customary, in most plays of those times, to lard them with this sort of wit.

267. The Dumb Lady; or, *The Farrier made Physician.* Com. by John Lacy. Acted with success at the Theatre Royal. 4to. 1672. The plot and much of the language of this play is from Moliere's *Medecin malgre lui.* The scene is laid in London.

268. The Dupe. Com. [by Mrs. Frances Sheridan]. Acted at Drury Lane. 8vo. 1764. Our fair dramatist was less fortunate in the production of this, than in her former comedy. *The Dupe* was condemned, on account of a few passages which the audience thought too indelicate. Whether they were not, in this respect, *themselves* rather *too delicate*, is a point which must not be argued here. Certain it is, however, that the rigid sentence passed on this unfortunate play redounds greatly to the honour of our modern audiences, who, whether mistaken or not in their judgments, have herein shown, that they will tolerate nothing which has but the least appearance of being offensive to the laws of decorum.

269. The Dupes of Fancy; or, *Every Man his Hobby.* Farce, by George Saville Carey. Acted by the Drury Lane Company while they were at the Opera House. 8vo. 1792. This piece was performed for the benefit of Mr. Dignum; and though the title-page declares it to have been acted "with great applause," met, in truth, with a very indifferent reception, the only time it appeared on the stage. The Dupes of Fancy are a florist and a butterfly-fancier; but the characters are neither well drawn nor supported.

270. Duplicity. Com. by Thomas Holcroft. Acted at Covent Garden. 8vo. 1781. The author of this piece takes notice of the charges of plagiarism which had been thrown out against him, during the time his play was represented. "The accusations," he says, "which have the greatest "appearance of truth, are that "*Le Dissipateur* of Mons. Des-"touches, and the tragedy of "*The Gamester*, have furnished "the great outlines of the plot." To these he answers, that the plot was finished, and almost the comedy, before he ever read the French play; and if he had pillaged the English one, it was from latent ideas, of which he was not conscious; having neither read nor seen it for many years. He acknowledges, however, the resemblance between a story in Beau Nash's life, which he also denies having seen. Owing to the illness of one of the performers, and the absence of another, the run of this piece was interrupted, and ended in six nights exhibition.

271. The Dutch Alliance. Farce. 8vo. 1759. This undramatic, and, we may add, stupid piece, was occasioned by a seizure of several Dutch vessels, covering enemy's property; which it was contended our Belgic friends were not warranted in doing, either by the common principles of neutrality, or by any subsisting treaties.

272. The Dutch Courtezan. Comedy, by J. Marston. Played at Black Friers, by the children of the Revels. 4to. 1605. The incident of Cockledemoy's cheating Mrs. Mulligrub, the vintner's wife, of the goblet and the salmon, is taken from the *Contes du Monde,*

e from the same story related
i English book of novels,
The Palace of Pleasure.

3. THE DUTCH LOVER. Com.
Mrs. Behn. Acted at the
's Theatre. 4to. 1673. The
of this play lies in Madrid,
he plot is founded on the
s of *Eufemie* and *Theodore*,
Jame and *Frederic*, in a Spa-
novel, called *Don Fenise.*
Behn, in her address to the
, prefixed to this play, be-
ins: "*Good, sweet, honey,*
ur-candied reader."

. THE DUTCHESS OF FER-
NA. Trag. by Henry Glap-
. This piece was entered
ationers' Hall, June 29,
but has not been published.

. THE DUTCHESS OF MAL-
Trag. by John Webster.
with success at Black Friars
e Globe. 4to. 1623; 4to.
The scene lies in Madrid,
e story of it is well known
ory. Lopez de Vega wrote
on the same subject, called
gordomo de la Duquessa de
; and besides the historians
ales, Goulart has given this
lace in his *Histoires admi-*
and Bandello has worked it
ne of his novels. See THE
SECRET.

THE DUTCHESS OF MAL-
Trag. Acted at the Duke's
Theatre. 4to. 1678. This is Web-
ster's play adapted to the stage.

277. THE DUCHESS OF SUF-
FOLK, *her Life.* An historical play, by Thomas Drue. 4to. 1631. The plot is founded on history, and the story may be seen at large in Fox's *Martyrology*, A. D. 1558, and in Clark's *Martyrology*, ch. 11, p. 521. Scene London. The title page informs us, that this play was acted divers and sundry times, with good applause. Langbaine, by mistake, ascribes it to Thomas Heywood. The entry in the Stationers' Company's book is in the above name.

278. THE DUTCHMAN. Musical Entertainment, by Thomas Bridges. Acted, without success, at the Haymarket. 8vo. 1775.

279. THE DUTIFUL DECEPTION. Comedy, of one act. Performed at Covent Garden, April 22, 1778, for the benefit of Mrs. Bulkeley. Not printed.

280. DYCCON OF BEDLAM. A play of this title was entered on the book of the Stationers' Company, by Thomas Colwell, in the year 1562 to 1563. This play, I believe, was never published. It seems to have been the first sketch of *Gammer Gurton's Needle*, which appeared in 1575, from the same printer; or perhaps is the play itself.

E.

E EARL OF DOUGLAS. A
ic Essay. 8vo. 1760. The
of this piece is the murder
Earl of Douglas and his
r brother, about the year
particular account of which
seen in Abercrombie's *Scotch Atchievements*, vol. ii. p. 328. The author has kept close to the history, having added little to the circumstances of the story, beside a number of moral sentiments, judiciously interspersed, and generally well expressed.

2. THE EARL OF ESSEX. Trag. by Henry Jones. 8vo. 1753. Acted at Covent Garden. This piece the town had been for some years in expectation of; and on its appearance it met with great success, taking a run for twelve nights, and bringing the author some very good benefits since in Dublin. It has been said that he was assisted in the writing of it by the Earl of Chesterfield, and the late laureat C. Cibber. However that may be, the play can scarcely lay claim to any capital share of merit; for although the language may be an improvement on Banks's tragedy of the same name, yet the conduct of the piece is not so good, nor the incidents so affecting; so that the latter has as much the advantage in pathos, as this has in poetry. On this subject, Madame Sillery says, Philip IV. King of Spain, composed a tragedy.

3. THE EARL OF ESSEX. Trag. by Hen. Brooke. Acted at Drury Lane. 8vo. 1761; 1778. As all the pieces of this title are founded on history, on that even of our own country, and of a period the best known to every Englishman, very little liberty can be taken with the story of them. Yet Brooke seems to have varied his conduct, from that of the former plays on the subject, so much as to give it somewhat the air of novelty; and indeed not only from that, but from the spirit and energy of the language, this piece appears to bid the fairest for maintaining its ground, and, for a time at least, banishing its rivals from the stage.

The representative of the Earl, during the run of the piece, being in conversation with Dr. Johnson, was loud in the praise of Mr. Brooke's sentiments and poetry. The Doctor, who had neither read nor seen the work recommended, desired to be furnished with some specimen of its excellence. On this Mr. Sheridan repeated the tag at the end of the first act, concluding with this line:

"To rule o'er freemen, should themselves be free."

This mode of reasoning, observed the Doctor, is conclusive in such a degree, that it will lose nothing of its force, even though we should apply it to a more familiar subject, as follows:

"Who drives fat oxen, should himself be fat."

So happy a parody ought always to attend the *crambe repetita* of the Earl of Essex. Mr. Brooke indeed, when he republished his play, took care to change the line at which the ridicule had been pointed.

4. The honourable Life of the humorous EARL OF GLOSTER, with his Conquest of Portugal. Play, by Anthony Wadeson. Acted by the Lord Admiral's servants, 1601. Not printed.

5. EARL GOODWIN AND HIS THREE SONS. Play, by Robert Wilson, in conjunction with Drayton, Chettle, and Dekker. Acted 1598.

A second part of the above play, ascribed wholly to Drayton, was acted the same year by the Lord Admiral's servants. Neither of them was ever printed.

6. EARL GOODWIN. An Historical Tragedy, by Ann Yearsley. Performed at Bath, 1789. Printed in 4to. 1791. The following lines conclude the advertisement announcing the publication of this play:

"From an original MS. will "also speedily be published, a "Comedy, called '*The Ode rejected.*' Principal performers

y good men. Together with arce called '*The Petticoat ight.*' Mrs. Yearsley thanks anonymous friends, assures m that *the army* now mus- ng under the Petticoat Knight ll not, on their *dead march,* g her up for a libel."

: do not recollect that any , under either of the above have been published. The isement, no doubt, alludes to circumstances known only at l, where the play was printed. collect that there was at one a serious misunderstanding en this writer and Miss ah More.

THE EARL OF MAR MARR'D, *the Humours of Jockey the under.* Tragi-comical Farce, Phillips. 8vo. 1715; 1716. iece was never acted, being y political, on the successes e King's army against the , headed by the Earl of Mar, year 1715. See THE PRE- ER'S FLIGHT, &c.

THE EARL OF SOMERSET. by Henry Lucas. 4to. 1779. s on the same story as Sir as Overbury, and was print- a volume, entitled, "Poems Her Majesty."

THE EARL OF WARWICK; *ritish Exile.* Tragedy, by s Tolson. Acted at Drury 8vo. No date. [1719.]

THE EARL OF WARWICK. by Dr. Thomas Francklin. at Drury Lane. 8vo. 1766. lay, which was taken, with- ny acknowledgment, from r on the same subject, and the same title, by Monsieur Harpe, was acted with ap- . The performance of Mrs. in Margaret of Anjou, was xcellent. It ran ten nights.

THE EARL OF WARWICK; or, *The King and Subject.* Trag. by Paul Hiffernan. 8vo. 1764. A very indifferent translation of Monsieur de la Harpe's play above mentioned.

12. THE EARL OF WESTMORLAND. Trag. by Henry Brooke. 8vo. 1778. This was first acted at Dublin in the year 1741, under the title of *The Betrayer of his Country*; and again, 1754, under that of *Injured Honour.* It is founded on the old English history of the first invasion of the Danes, and was favourably received.

13. EASTER MONDAY; or, *The Humours of the Forth.* Farce, in three acts. Newcastle. 8vo. No date. [About 1781.] This piece is said to have been written by a young gentleman of Newcastle. He has had the prudence to conceal his name; and on that account is entitled to more applause than he can claim from any merit in the present performance.

14. THE EAST INDIAN. Com. Acted at the Haymarket, 1782. Not printed. This piece, though called a comedy, had very few comic situations; nor were there any traits of East Indian manners in the character from which the play took its name. It was languidly received, and laid aside after nine nights. It is said to have been a lady's production.

15. THE EAST INDIAN. Com. translated from the German, by A. Thompson. 8vo. 1799.

16. THE EAST INDIAN. Com. A translation, by an anonymous hand, from the same original. 8vo. 1799.

17. THE EAST INDIAN. Com. by M. G. Lewis. Acted at Drury Lane, April 1799, for Mrs. Jordan's benefit. Though there was not much originality in the characters or plot (in some parts re-

sembling *The Chapter of Accidents*, in others *The School for Scandal*), yet it was conducted with skill, and some of the scenes were very interesting. It was repeated a few days afterwards, for another benefit. 8vo. 1800.

18. EASTWARD HOE. Com. by G. Chapman, Ben Jonson, and John Marston. Acted by the children of Her Majesties Revels, in the Black Friars. 4to. 1605; in Dodsley's Collection, 1780. It is said, that for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardons; and Jonson, on his releasement from prison, gave an entertainment to his friends, among whom were Camden and Selden. In the midst of the entertainment, his mother, more an antique Roman than a Briton, drank to him, and showed him a paper of poison, which she intended to have given him in his liquor, having first taken a portion of it herself, if the sentence for his punishment had passed. This is the story which has come down to us. The offensive parts are omitted in all but a few copies. From it Hogarth took the plan of his set of prints, called *The industrious and idle Prentices.*

In the year 1751, it was revived, at Drury Lane, for the entertainment and instruction of the city youth, on Lord Mayor's night, in the stead of *The London Cuckolds*, which it had for many years been customary to perform on that night, to the insult of the citizens, and the disgrace of morality and good manners. This alteration, which was published (12mo. no date) with the additional title of *The 'Prentices*, did not succeed; but after that, another was made by Mrs. Lenox. See OLD CITY MANNERS.

An alteration was also made by Tate, under the title of *Cuckold's Haven*; but not so good as the original.

19. THE ECCENTRIC LOVER. Com. by Richard Cumberland. Acted at Covent Garden, 1798, only one night. It was given out for repetition; but we believe that Mr. Quick's being taken ill prevented its re-appearance. It was, however, far from being equal in merit to many other of this gentleman's dramatic pieces. Not printed.

20. ECHO AND NARCISSUS. Dramatic Pastoral, of three acts, by Richard Graves. 8vo. 1780; 12mo. 1794. This piece was originally printed in the second volume of *Euphrosyne*; or, *Amusements on the Road of Life.* It was never acted, nor even set to music. See THE COALITION.

21. THE ECLIPSE; or, *Harlequin in China.* Pant. by J. C. Cross. 8vo. 1801.

22. EDGAR; or, *Caledonian Feuds.* Trag. by George Manners. First acted for the benefit of Miss Smith, at Covent Garden. 8vo. 1806. The plot is from Mrs. Radcliffe's novel called *The Castles of Athlin and Dunbayne.* The character of Edgar is rather too like Mr. Home's Douglas. The piece was not adopted by the house, though well received by Miss Smith's friends.

23. EDGAR; or, *The English Monarch.* An heroic Trag. by T. Rymer. 4to. 1678; also in 4to. 1691, under the title of *The English Monarch.* This play is written in heroic verse. The scene is fixed in London; the unity of time

is so well preserved, that the whole action lies between twelve at noon and ten at night; and the plot is from William of Malmesbury, and other old English historians. It is a very indifferent play, though Langbaine calls it much better than Ravenscroft's *King Edgar and Alfreda*. Hill's *Athelwold*, and Mason's *Elfrida*, are excellent pieces on the same subject.

24. KING EDGAR AND ALFREDA. T. Com. by E. Ravenscroft. Acted at the Theatre Royal. 4to. 1677. This play is on the same story as the preceding one, but the plot of it seemingly borrowed from a novel called *The Annals of Love*. The scene lies in Mercia, or Middle England; and there is prefixed to it a life of Edgar, King of the West Saxons.

25. EDGAR AND EMMELINE. A Fairy Tale, by J. Hawkesworth. Acted at Drury Lane. 8vo. 1761. This little piece met with great success in the representation, and indeed deservedly. The exchange of sex in Edgar and Emmeline, by the command of the fairies, to enable them to receive the impressions of love unknown to themselves, through the conveyance of friendship, is a new and pretty thought; the conduct of it sensible, rational, and delicate, and the behaviour of those little imaginary beings the fairies, consistent with the ideas we have constantly formed of them. In a word, all together it is a very pleasing entertainment, and is rendered still more so by the addition of the musical interludes, whereby the main action is broken in upon and relieved.

26. THE EDINBURGH BALL. Ballad Farce, by William Whitehead. Written about the year 1745, and still remaining in MS. See Mason's *Memoirs of the Life and Writings of Whitehead*, page 54.

27. EDITHA; or, *The Siege of Exeter*. Trag. by Hugh Downman, M. D. This was performed at Exeter (we understand, with great applause), 1786. Printed at Exeter. 8vo. 1784; 8vo. 1792.

28. EDMOND, *Orphan of the Castle*. Trag. Anon. 8vo. 1799. This play is founded on Miss Reeve's story of the *Old English Baron*. It is sent into the world without a line of introduction; and "the blank verse halts" most miserably.

29. EDMUND, SURNAMED IRONSIDE. T. by Mrs. Jane West. Printed at York in a volume of Miscellaneous Poems, 8vo. 1791, 1805. This was a juvenile production; but the fair writer need not be ashamed of it at riper years.

30. EDWARD I. An historical Play, by Geo. Peele. 4to. 1593; 4to. 1599. The title at length runs thus: *The famous Chronicle of King Edward the First, surnamed Longshankes, with his Returne from the Holy Land. Also the Life of Lleuellen, Rebell in Wales. Lastly, the sinking of Queen Elinor, who sunck at Charing Crosse, and rose again at Potter'shith, now named Queenhith.* For the story, see Walsingham, and other English Chronicles.

31. EDWARD II. Trag. by C. Marlow. Acted by the Earl of Pembroke's Servants. 4to. 1598; 4to. 1612; 4to. 1622. It was entered on the book of the Stationers' Company, July 6, 1593. This play is very far from a bad one, and contains the fall of Mortimer, and the life and death of Piers Gaveston, Earl of Cornwall, and chief favourite of that unfortunate prince, together with his

own death, and the troublesome events of his reign. The scene lies partly in England, and partly in France, and the story keeps very close to history. This play is in Dodsley's Collection.

32. EDWARD II. Tragedy by Theophilus Mac, of No Temple. 8vo. 1809. Never acted.

33. EDWARD III. *his Reign*. An History, sundry times played about the city of London. Anon. 4to. 1596; 4to. 1599. This play was reprinted in a collection of old poetry (entitled *Prolusions*) as Shakspeare's, in the year 1760. The plot from our English Chronicles.

34. KING EDWARD III. *with the Fall of Mortimer, Earl of March*. Historical Play. 4to. 1691. Anon. Coxeter, however, attributes it to John Bancroft, who, as he says, made a present of it to Mountfort the actor. The scene lies at Nottingham, and the plot is from the English history, and a novel called *The Countess of Salisbury*. It is far from a bad play.

35. EDWARD IV. An historical Play, in two parts, by Thomas Heywood. B. L. 4to. No date. [1599.] B. L. 4to. 1613. The third and fourth editions (not B.L.) are, 4to. 1619; 4to. 1626.

36. EDWARD VI. Play, by Edw. Barnard. 8vo. 1757. Printed in a volume, entitled, "Virtue "the Source of Pleasure."

37. EDWARD AND EGWINA. Dramatic Poem. 8vo. 1770.—Anonymous.

38. EDWARD AND ELEONORA. Trag. by James Thomson. As it was to have been acted at Covent Garden. 8vo. 1739. This play, after the parts of it had been cast, and the whole several times rehearsed, was prohibited to be acted, by the Lord Chamberlain. It is suspected from some passages in this play (which are omitted in Murdoch's edition), that the author rather wished to have it forbid, than to avoid that sentence against it. By the favour of the Prince of Wales, who at that time was in opposition to the court, it is supposed the poet sustained no loss by this play being refused stage representation. The plot is built on the affecting instance of conjugal love in Eleonora to Edward I. who, when her husband (at that time not king) received a wound with a poisoned arrow in the holy wars, cured the wound by sucking out the venom, although at the apparent hazard of her own life.

39. EDWARD AND ELEONORA. Trag. altered from Thomson, by Thomas Hull. Acted at Covent Garden. 8vo. 1775.

40. EDWARD THE BLACK PRINCE; or, *The Battle of Poictiers*. Hist. Trag. by W. Shirley. 8vo. 1750. This tragedy was acted at Drury Lane. It is said to be attempted after the manner of Shakspeare, and is founded on a very glorious circumstance of the English history. It is, however, poorly executed; and consequently, although strongly supported by the performance, met with very indifferent success.

41. EDWARD THE BLACK PRINCE; or, *The Battle of Poictiers*. Trag. by Mrs. Hoper. This piece was performed at the playhouse in Goodman's Fields, about 1748, by a patched-up, wretched set of performers, excepting Miss Budgell, who acted the principal heroine. The author being unused to writing, this play proved as bad as the last-mentioned one; and, being ushered into the world under such

terrible disadvantages, died in the birth, and was entirely lost in its original obscurity.

42. EDWIN. Trag. by Geo. Jeffreys. 8vo. 1724; 4to. 1767. Acted in Lincoln's Inn Fields. The subject of this play is placed in the Saxon times, but is of pure invention. The author, in his Dedication to the Duke of Montague, says, that he ventured it on the stage at a conjuncture not the most favourable for acting tragedies. It was performed six nights, and was well supported by his friends. On the first day the following notice was printed in the playbills: "N. B. The author's "tickets, delivered out for the "pit, will be taken every night "during the run of this play; his "friends having obliged him, on "his third night, to lay pit and "boxes together."

43. EDWIN AND ANGELINA; or, *The Banditti*. Op. by E. H. Smith. Acted at New York, and printed there. 8vo. 1797. The fable and some of the songs from Goldsmith. It is dedicated by the author to his parents, and is not an uninteresting piece.

44. EDWIN AND CATHERINE; or, *The Distressed Lovers*. Trag. by Thomas Scott. 8vo. 1793. Printed at Paisley. It was also published (we believe, at Edinburgh) in a volume with some poems.

45. EDWIN, THE BANISHED PRINCE. Trag. by the Rev. Mr. Douglas. 8vo. N. D. [1784.] Of this tragedy, which was never acted, a few copies only were printed. It is founded on an historical fact recorded in Bede and in the Saxon Chronicle, and partly on Goldsmith's ballad of *Edwin and Angelina*.

46. EDWY. Dramatic Poem [by Thomas Warwick, we believe]. 8vo. 1784. This is founded on the conduct of the Abbot Dunstan toward King Edwy and his bride Elgiva; but has neither dramatic interest nor poetical merit.

47. EDWY AND ELGIVA. Trag. by Mrs. D'Arblay. Acted at Drury Lane, March 21, 1795. Not printed. This piece was on the same subject as the preceding; but was not received with the approbation that we think it merited; and the fair author withdrew it.

48. THE EFFECTS OF CURIOSITY. Com. from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

49. THE EGYPTIAN FESTIVAL. Com. Op. by Andrew Franklin. Acted at Drury Lane. 8vo. 1800. This amusing piece was brought out with extraordinary splendour, and had some charming music, the composition of Florio. It was performed nine nights, with applause.

50. EHUD. Sac. Drama, by John Collett. 12mo. 1806. This, if not a very well written, is by no means an uninteresting, piece. It is founded on the story related in the third chapter of Judges. Never performed.

51. EITHA AND AIDALLO. Dram. Poem. 8vo. 1801. Not acted. This pastoral drama is entitled to considerable praise. It is inserted in a volume entitled "Dramatic Poems," containing also *Leonora*, a tragedy; with some remarks on tragedy and pastoral, that are worthy of attention.

52. THE ELDER BROTHER. Com. by John Fletcher. Acted at the Black Friars. 4to. 1637; 4to. 1651; 4to. 1661; 4to. 1678; 8vo. 1778. The first and third editions have the name of Fletcher alone. In

the second, Beaumont is joined with him. Cibber has borrowed from this play in his comedy of *Love Makes a Man.*

53. THE ELDERS. Farce. [By Henry Man.] Acted at Covent Garden, April 21, 1780, for the benefit of Mr. Wilson. Not printed. This piece has been erroneously ascribed to Mr. Cobb.

54. ELDRED; or, *The British Freeholder.* Trag. by John Jackson. First acted at the Haymarket, July 7, 1775. Printed at Edinburgh. 8vo. 1782. Though a strange heterogeneous composition, this piece was received with extraordinary applause. The simple circumstance of a British freeholder triumphantly resisting the usurpation of a tyrant lord was sure to be a passport with a British audience. It was, however, acted only three nights in London; but has also been performed at Edinburgh and in Dublin.

55. THE ELECTION. Com. of three acts. 12mo. 1749.

56. THE ELECTION. A Musical Interlude, by Miles Peter Andrews. Acted at Drury Lane. 8vo. 1774. What nauseous potions will not music wash down the throat of the public!

57. THE ELECTION. Entertainment, of two acts, by Richard Cumberland. Not printed; but privately performed at Mr. Hanbury's, Kelmarsh, Northamptonshire, in 1778.

58. THE ELECTION. An Interlude, written some years since. 12mo. 1784. This piece is said to be written by a clergyman in the neighbourhood of Yarmouth. It is wholly personal, and relates to circumstances which happened at an election of members for that town.

59. THE ELECTION. Com. by Joanna Baillie. 8vo. 1802. Never acted. This is intended to exhibit the passion of hatred, in contrast to the exhibition of that passion in her tragedy of *De Monfort.* It will remind the reader of some of Kotzebue's best performances, being much in that particular style.

60. THE ELECTION OF MANAGERS. A Prelude, by George Colman. Acted at the Haymarket, 1784. N. P. This piece was produced at the time of a general election; and obtained applause more by temporary allusions to the then election for Westminster, than by any merit in itself. It was at first refused a license; but some exceptionable passages having been omitted, it passed the Lord Chamberlain. The character of the well-known Sam House was introduced, and well personated by Mr. Edwin.

61. ELECTRA, Trag. by C. W. [viz. Christopher Wase.] 8vo. 1649. This is only a translation from Sophocles.

62. ELECTRA. Trag. by Lewis Theobald. Translated from the Greek of Sophocles, with notes. 12mo. 1714.

63. ELECTRA. Trag. from Sophocles. Anon. 12mo. 1714. Dedicated to Charles Lord Halifax.

64. ELECTRA. Trag. translated from Sophocles, by George Adams. 8vo. 1729.

65. ELECTRA. Trag. translated from Sophocles, by Dr. Thomas Francklin. 4to. 1759; 8vo. 1788.

66. ELECTRA. Trag. translated from Voltaire, by Dr. Thomas Francklin. 12mo. 1761. This piece was acted at Covent Garden, for Mrs. Yates's benefit, 1774; and afterwards at Drury Lane, but with little success.

67. ELECTRA. Trag. by W.

Shirley. 4to. 1765. This piece is dedicated to the Earl of Chesterfield. It is no other than the *Electra* of Sophocles adapted to the stage, and was written in the year 1745. But though there appears nothing in it liable to a personal application, yet, after being rehearsed at Covent Garden, in January 1763, it was denied a license at the Lord Chamberlain's office.

68. ELECTRA. Trag. translated from Euripides, by Michael Wodhull. 8vo. 1782.

69. ELECTRA. Trag. translated from Euripides, by R. Potter. 4to. 1783. "The subject of this drama," says the translator, "is the "same with that of the *Choephoræ* "of Æschylus; the disposition "of it is different, as might be "expected from the different genius of the poets. The reader "who was struck with the sublime conception, the glowing "imagery, and solemn magnificence, of the Choephoræ, will "here find his soul softened with "compassion for the high-born "Electra, forcibly wedded to a "peasant, dwelling in a sordid cottage, and compelled to the laborious offices of a menial slave. "The gentleness of Electra in this "humble state, and her faithful "attention to the domestic concerns of Anturgus, throw an "amiableness over her character, "which neither Æschylus nor "Sophocles upon their plans could "give her, and interest us warmly "in her favour; and this is but "a softer shade of the same generous mind, the same virtuous "sense of duty, which shows itself so fierce and determined in "encouraging and assisting her "brother to revenge their father's "murder. The three great poets "have taken different methods in "the discovery of Orestes to his "sister: in Æschylus this has "most dignity, in Sophocles it is "most affecting, in Euripides most "natural."

The scene is near the bounds of the Argive territory, a mountainous country, and before the cottage of Anturgus.

70. ELECTRA. Trag. translated from Sophocles, by R. Potter. 4to. 1788. The heroine of this tragedy has been the subject of a play by each of the Grecian tragedians, Æschylus, Euripides, and Sophocles. The second of these, yielding to the bold and exalted genius of Æschylus, pursued a plan more adapted to the exquisite feeling of his own mind, and, by presenting his Electra in a rustic cottage, and patiently engaged in the laborious offices of her humble station, he renders her amiable, before he displays the noble elevation of her mind. Sophocles has dared to dispute the palm with Æschylus, even on his own ground; but he was too prudent to meet him at the tomb of Agamemnon: Sophocles, therefore, presents his Electra before the gates of the palace, and has called forth all the magic powers of his poetry in her soliloquy; this, and her first conference with the Chorus, are to a high degree affecting; she appears with all the dignity of grief and virtuous resentment; but in Æschylus this derives an awful grandeur from the solemnity of the scene. Æschylus had seized the highest excellence of composition, the true sublime, and in this he shines with unrivalled lustre; but in the judicious accommodation of these conceptions to the conduct of the drama, in the richness, union, and harmony of its parts, So-

phocles was never equalled. From the departure of Chrysothemes to the tomb, he draws from his own stores. The interview of Electra with her mother is a wonderful scene; the narrative of the death of Orestes is well imagined; and the introduction of the urn said to contain his ashes, shows the finest judgment; not only as it produces circumstances which tend to exalt the character of Electra, but as it renders the discovery of Orestes peculiarly tender and interesting, and facilitates the dreadful catastrophe.

71. THE ELEVENTH OF JUNE; or, *The Daggerwoods at Dunstable.* Farce, by John O'Keeffe. Acted at Drury Lane, 1798. This sequel to *Sylvester Daggerwood* was brought out for the benefit of Mr. Bannister, junior; but, being well received, was afterwards several times repeated. Not printed.

72. ELFRID; or, *The Fair Inconstant.* Trag. by Aaron Hill. Acted at Drury Lane. 4to. No date. [1710.] 8vo. 1760. The author, dissatisfied with this juvenile production, which (in his preface to *Athelwold*) he says was begun and ended in a week, afterwards entirely new-wrote it, and brought it out again at Drury Lane in 1731, under the title of ATHELWOLD. At the end of the preface he says, he had attempted a translation of *Godfrey of Bulloign*, and that he intended suddenly to publish a specimen and proposal for printing it by subscription.

We find that Mr. Hughes had laid the groundwork of a tragedy on this subject; the plan and characters of which will be found in *The Gentleman's Magazine*, vol. xlvii. p. 366.

73. ELFRIDA. Dram. Poem, by W. Mason. 4to. and 8vo. 1752. This piece was not designed for the stage, but is written after the manner of the Greek tragedy. To attempt giving any character of a performance so well known, and deservedly celebrated, must be vain and unnecessary. We shall therefore only refer our readers to what we have said of this author's other piece, *Caractacus*, which will equally agree with this. In the drama before us, however, the bard has more strictly adhered to the rules of the ancient tragedy, than in his *Caractacus*; having here admitted no more than three speaking characters, the rest being entirely ode and chorus. He has, moreover, agreed in point of catastrophe with Hill and other dramatic writers on the same story, by making Elfrida devote herself to a monastic life, to avoid a marriage with Edgar; to whom history, on the contrary, assures us she became queen, and survived, nor founded her monastery till after she had, in order to obtain the succession for her own son, procured the murder of her son-in-law Edward.

74. ELFRIDA. Dram. Poem, by W. Mason. Acted at Covent Garden. 8vo. 1772. By this alteration of *Elfrida*, in which the lyric parts are both transposed and curtailed, the author is said to have been much offended, and to have designed an angry address to Mr. Colman (then manager of Covent Garden Theatre) on the subject. But that gentleman threatening him with the introduction of a chorus of Grecian washerwomen in some future stage entertainment, the bard was silenced; being perhaps of opinion, that his classical interlocutors would have suffered by the comparison. *Elfrida* has since been altered by the author, new set by Giardini, and acted at Covent Garden, 1776.

75. ELIZA. Musical Entertainment, by Richard Rolt. 8vo. 1754; 4to. 1757. Set to music by Dr. Arne, and performed at the Haymarket, where it was prohibited. It was afterwards acted at Drury Lane with success.

76. ELIZA. Serenata, in three acts. Altered from the opera of that name, by the late Dr. Arne. With additional chorusses, taken from the Doctor's own manuscripts. As performed at the Haymarket. 8vo. 1784. The editor of this piece was Mr. Michael Arne, son of the Doctor.

77. ELLA. See ÆLLA.

78. ELLA ROSENBERG. Melodrama, by James Kenney. Acted at Drury Lane with great success. 8vo. 1807. The serious nature of the subject precluded the introduction of any of those traits of broad humour which generally characterize an afterpiece. But what was wanting on the score of farcical effect, was compensated by the glow of feeling which pervaded the piece, and entitled it to rank among the best of the melodramatic productions on the stage.

79. ELLINDA; or, *The Abbey of St. Aubert.* Dram. Romance, by Mrs. Robertson. Performed at Newark, 1800. N. P.

80. ELMERICK; or, *Justice Triumphant.* Trag. by George Lillo. Acted at Drury Lane. 8vo. 1740. Scene the king's palace at Buda. This was a posthumous work, brought on the stage after the author's death. Whincop and Victor, by some mistake, set it down as having been acted in 1735.

81. ELMIRA. Dram. Poem, by Edward Stanley, B.A. 8vo. 1790. Printed at Norwich. To *The Tales of the Genii* this author is indebted for the present drama. The story of Zadak and Kalasrade suggested the idea of forming a drama on the same plan; but it was found impossible to reconcile the principal incidents of the fable to dramatic probability. This play was not intended for representation; and in a few passages the language of Mr. Ridley, the writer of the Tales, has been nearly adhered to. Subjoined are some thoughts on tragedy.

82. ELOISA. Trag. by Frederic Reynolds. Acted at Covent Garden, Dec. 1786. Not printed. It was performed but three times, and very coldly received. Taken from *La Nouvelle Eloise* of Rousseau. We have been told, that the author's profits from the performance amounted to eight pounds! Tragedy certainly is not Mr. Reynolds's *forte.*

83. THE ELOPEMENT. Farce, by William Havard. Acted at Drury Lane, 1763, for the benefit of the author. There was some good sentiment and sound moral in this piece, which, however, has not been printed.

84. THE ELOPEMENT. Pantomimic Entertainment. Acted at Drury Lane, 1767. The scenes were showy, and many parts of the piece very humorous.

85. ELVIRA; or, *The Worst not always true.* Com. by a person of quality (supposed to be Lord Digby). 4to. 1667. In Dodsley's Collection. The scene lies in Valencia. The plot is very intricate and busy; and from some part of it Mrs. Centlivre seems to have borrowed *The Wonder*; or, *A Woman keeps a Secret.*

86. ELVIRA. Trag. by D. Mallet. Acted at Drury Lane. 8vo. 1763. This being looked upon by many as a ministerial play, and the rather as it was brought on at the critical time

when our political pack were in full cry, hunting down the Scotch peace, as they called it, Mr. Mallet's performance was beheld in a very unpopular light. The pacific sentiments, though in themselves unexceptionable, such as the idea of a monarch who places his chief glory, not in that military spirit which operates to the destruction of mankind, but in cultivating the arts, which flourish only in peaceful times; these were sufficient, at such a juncture, to stamp the play with the character of a political piece. This, together with the author's being a North Briton by birth, proved very unfavourable circumstances to Elvira. It is confessedly an imitation of Mr. De la Motte's tragedy, founded on the same melancholy event, viz. a Portuguese story, taken from that excellent poem, *The Lusiad* of Camoëns, which has been so admirably translated by Mr. Mickle. Before this tragedy was rehearsed, Mrs. Pritchard, who was appointed to represent the queen, objected against performing it, and gave the profligacy of the character as the ostensible reason of her dislike to it. To this the author, with singular modesty, replied—"Why, "Madam, you have always play-"ed Lady Macbeth; just such "another part as this I designed "for you, and yet you never com-"plained of the former." Mr. Gibbon, who assisted at a private rehearsal of this play in the green-room, mentions the surprising versatility of this lady's talents, who rehearsed almost at the same time the part of a furious queen in the green-room, and that of a coquet on the stage; and passed several times from one to the other with the utmost ease and happiness. The same gentleman, who made one of the audience the first night, has given his opinion, in the following terms, of his friend's tragedy: "The plan is borrowed "from De la Motte; but the de-"tails and language have great "merit. A fine vein of dramatic "poetry runs through the piece. "The scenes between the father "and son awaken almost every "sensation of the human breast; "and the counsel would have "equally moved, but for the in-"convenience unavoidable upon "all theatres, that of entrusting "fine speeches to indifferent actors. "The perplexity of the catastrophe "is much, and I believe justly, "criticised. But another defect "made a stronger impression upon "me. When a poet ventures "upon the dreadful situation of "a father who condemns his son "to death, there is no medium; "the father must either be a "monster or a hero. His obliga-"tions of justice, of the public "good, must be as binding, as ap-"parent, as perhaps those of the "first Brutus. The cruel neces-"sity consecrates his actions, and "leaves no room for repentance. "The thought is shocking if not "carried into action. In the "execution of Brutus's sons, I "am sensible of that fatal neces-"sity. Without such an example, "the unsettled liberty of Rome "would have perished the instant "after its birth. But Alonzo "might have pardoned his son for "a rash attempt, the cause of "which was a private injury, and "whose consequences could never "have disturbed an established go-"vernment. He might have par-"doned such a crime in any other "subject; and as the laws could "exact only an equal rigour for a "son, a vain appetite for glory,

" and a mad affectation of heroism, " could alone have influenced him " to exert an unequal and superior " severity." *Life of Gibbon*, vol. i. p. 112.

87. ELWINA. Tragedy, by M. Fitzgerald. Acted at the Theatre Royal, Dublin, 1792, with success; but we have not seen it in print.

88. ELYSIUM. A Prelude. Acted on Her Majesty's birth-day, at Hanover. Translated from the German. 12mo. 1789. This piece is an elegant trifle, representing the felicity of the good in Elysium. It is printed in a volume, entitled " Sentimental Love illustrated in " Charmides and Theone, and Ase- " Neitha. Two ancient tales."

89. EMBARKATION. Mus. Ent. by Andrew Franklin. Acted at Drury Lane, Oct. 1799. This little piece was founded on the expedition to Holland, which took place about that time. It was well managed, and favourably received. Songs only printed. 8vo. 1799. Music by Reeve.

90. THE EMBARRASSED HUSBAND; or, *Love and Honour rewarded.* Comedy, printed in *The Lady's Magazine*, for the years 1785, 1786, and 1787.

91. THE EMIGRANT IN LONDON. Drama, in five acts, by an Emigrant. 8vo. 1795. This piece, which was never acted, is printed in French on one side and English on the other, and seems a grateful tribute of respect and admiration, from some protected emigrant, to the English nation, in which he found an asylum.

92. EMILIA. Tragi-com. 8vo. 1672. Dedicated to *the only few.* In this dedication the anonymous author confesses that the hint of his plot was taken from the *Costanza di Rosamondo* of Aurelio Aureli. The scene lies in Micena; and the unity of place, besides that of time and persons, is so exactly observed, that there is no breaking of the scene until the end of the act.

93. EMILIA. Trag. by Mark Anthony Meilan. 8vo. No date. [1771.] The man who can keep his eyes open over this and the other dramatic pieces by our author, might rival the watchfulness of Argus, and set the strongest dose of opium at defiance. When summing and writing masters would appear as poets, we may truly observe with Horace, *Optat ephippia bos piger.*—Though turnspits are occasionally called Cæsar and Pompey, we cannot help grudging the name of the gallant triumvir to this scribbler of dull plays and teacher of multiplication. The hint of his piece was taken from *The Spectator*, No. 491.

94. EMILIA GALOTTI. Trag. translated from the German of Lessing, and acted at Drury Lane, October 1794. This piece was founded on a story similar to that of Appius and Virginia, and exhibits in a strong and forcible manner the horrors arising from the unrestrained exercise of power, as well as the inordinate indulgence of the passions. It did not succeed, however, and has not been printed.

95. EMILIA GALOTTI. Trag. translated from the German of Gotthold Ephraim Lessing, by B. Thompson. 8vo. 1800. Never performed.

96. EMILIA GALOTTI. See THEATRICAL RECORDER.

97. EMILY; or, *Juvenile Indiscretion.* Ballet. Performed at Drury Lane, in Feb. 1807. The idea of this ballet appeared to be taken from *The Spoil'd Child.* It show-

ed the talents of Mr. D'Egville's pupils to advantage, displayed the graces of Parisot, and exhibited some pretty scenery: neither was it without a moral.

98. EMMA. Drama, on the model of the Greek theatre, by George Richards, M. A. Printed at Oxford, 12mo. 1804. Never acted.

99. THE EMPEROR OF THE EAST. Tragi-Comedy, by P. Massinger. Acted with success at Black Friars and the Globe. 4to. 1632. This is a good play; the history from the life of the younger Theodosius, and the scene laid in Constantinople. Lee seems, in his *Theodosius; or, The Force of Love,* to have borrowed some hints from the piece before us; particularly that of Theodosius's negligence as to public affairs extending to such a length, as the giving his sister Pulcheria an absolute power even over the life of his beloved Athenais, by means of a blank signed and delivered to her.

100. THE EMPEROR OF THE MOON. Farce, by Mrs. Behn. Acted at the Queen's Theatre. 4to. 1687; 1688. This piece is taken from *Arlequin Empereur dans le Monde de la Lune,* which was originally translated from the Italian, and acted in France eighty times successively. Mrs. Behn, however, has made great alterations, and rendered it extremely full of whimsical and entertaining business. It is indeed, however absurd, many degrees more rational than the dumb show of pantomimes, without either meaning or possibility, which so repeatedly at this time bring crowded houses, to the utter discouragement of dramatic and theatrical genius.

101. THE EMPEROR OF THE MOON. A Dialogue Pantomime. Written by Mrs. Behn, with alterations, in three acts. Performed at the Patagonian Theatre. 8vo. 1777.

102. THE EMPIRICK. Play, by Thomas Horde, jun. This piece we have not met with.

103. THE EMPRESS OF MOROCCO. Trag. by Elk. Settle. Acted at the Duke's Theatre. 4to. 1673. This play is written in heroic verse, and is the first that ever was adorned with cuts, of which there are five representing scenes in the tragedy, and a frontispiece. It was republished in 1687, without the plates. It was in such high esteem, that it was acted at court, and the lords and ladies of the bedchamber performed in it. It however excited the envy of Dryden, Shadwell, and Crowne, who all wrote against it; but, Settle's cause being warmly espoused by the Duke of Buckingham and Lord Rochester, who in their answers handled Dryden very roughly, the play stood its ground, and its opponents appeared to have the worst of the argument. This play is burlesqued in the following piece.

104. THE EMPRESS OF MOROCCO. Farce. Acted at the Theatre Royal. 4to. 1674. Said to be written by Thomas Duffet; the epilogue (spoken by Hecate and the three witches) being a new fancy, after the old and most surprising way of Macbeth (which had then lately been revived), performed with new and costly machines, which were invented and managed by the most ingenious operator, Henry Wright, P. G. C.

105. THE ENCHANTED HARP; or, *Harlequin for Ireland.* Pant. by J. C. Cross. Acted at the Royal Circus. 8vo. No date.

106. THE ENCHANTED ISLAND. Mus. Ent. Acted at Capel Street, Dublin, 1785. Not printed.

107. THE ENCHANTED ISLAND. Dram. Ballet, by John Fawcett. Acted at the Haymarket, 1804, with great success. It was founded on Shakspeare's *Tempest*, and exhibited in action those occurrences, which in the play are only narrated as having previously occurred.

108. THE ENCHANTED LOVERS. A Pastoral, by Sir Wm. Lower. 12mo. 1658. Scene in the Island of Erithrea in Portugal. Printed at the Hague.

109. THE ENCHANTED WOOD. Legendary Dram. in three acts, by Mr. Frances. Acted at the Haymarket. 8vo. 1792. The main incident in this piece is taken from Parnell's *Fairy Tale, in the ancient Style*. The author has also borrowed pretty freely from *The Tempest*, *The Midsummer Night's Dream*, &c. The piece was favourably received; but not revived after the first season.

110. THE ENCHANTER; or, *Love and Magic*. By David Garrick. A Musical Drama of two acts. Acted at Drury Lane. 8vo. 1760. This piece was written to exhibit to advantage the fine voice of Leoni, a Jew boy, who long after continued a favourite with the public. The music by Mr. Smith.

111. THE ENCHANTERS; or, *Harlequin Sultaun*. Pant. Acted at Drury Lane, in the Christmas holidays of 1806-7; but not with much approbation. It was founded on the story of Misnar, in *The Tales of the Genii*; but was very imperfectly made out in the action. Not printed.

112. Εγκυκλοχοφια; or, *Universal Motion*, being part of that magnificent entertainment by the Noble Prince De la Grange, Lord Lieutenant of Lincoln's Inn. Presented to the High and Mighty Charles II. Monarck of Great Britain, France, and Ireland, on Friday, 3 of January 1662. 4to. 1662.

113. ENDIMION, *and the Man in the Moone*. Com. by J. Lylly. 4to. 1591. Performed before Queen Elizabeth, at Greenwich, by the children of the Chapel and of Paul's. The story from Lucian's Dialogue between Venus and the Moon, and other of the mythologists.

114. ENDYMION, *the Man in the Moon*. A Masque. 4to. 1698. This is printed at the end of a comedy, called *Imposture Defeated*; to which, therefore, we refer.

115. ENGLAND PRESERVED. Historical Play, by Geo. Watson. Acted at Covent Garden. 8vo. 1795; 8vo. 1802. This play is founded on the expulsion of the French from England in the early part of the reign of Henry III. It was but coldly received, being acted only six nights.

116. ENGLAND'S GLORY. A Poem. Performed in a musical entertainment before Her Majesty (Queen Anne) on her happy birthday. Fol. 1706. Dedicated to the Queen, by James Kremberg, who composed the musical parts to this poem, made in the form of an opera.

117. ENGLAND'S GLORY; or, *The British Tars at Spithead*. Prel. Acted at Covent Garden, May 16, 1795, and well received. Not printed.

118. ENGLAND'S JOY. A Play. Acted at the Swan, but probably

never printed. See Dodsley's *Collection of Old Plays*, vol. x. p. 172. vol. xii. p. 425, edit. 1780.

119. ENGLEBERT. By Joshua Barnes. MS. in the library of Emanuel College, Cambridge. This piece is in rhyme, and is part tragedy and part opera. From the prologue prefixed to it, it appears to have been, or at least intended to have been, acted.

120. THE ENGLISH BRITONS. Farce, of one act, inscribed to John Wilkes, Esq. 8vo. 1763. A mere paltry political squib.

121. THE ENGLISH FLEET IN 1342. Hist. Com. Opera, in three acts, by Thomas Dibdin. Performed with great success at Covent Garden. Songs only, 8vo. 1803. The whole piece was printed, 8vo. 1805.

122. THE ENGLISH FRIAR; or, *The Town Sparks*. Com. by J. Crowne. Acted by their Majesties' servants. 4to. 1690. Scene London. That this comedy did not meet with so much success as some other of this author's pieces, may be gathered from the account he himself gives of the objections against it, and his defence in the preface to the play.

123. THE ENGLISH FUGITIVES. Play, by William Haughton. Acted in 1600; but, we suppose, not printed.

124. THE ENGLISH LAWYER. Com. by E. Ravenscroft. Acted at the Theatre Royal. 4to. 1678. This is only a translation, with very little change, of Ruggles's Latin comedy, called *Ignoramus*. The scene Bourdeaux.

125. THE ENGLISHMAN FROM PARIS. Farce, by Arthur Murphy. Acted at Drury Lane, for the benefit of the author, April 3, 1756. Not printed. This piece, which was forestalled by Mr. Foote, was performed only one night. The prologue, spoken by Mr. Murphy, is preserved in the *Literary Magazine*.

126. THE ENGLISHMAN IN BOURDEAUX. Comedy, translated from Favart. 8vo. 1764. The translator is said to be an English lady, then residing at Paris.

127. THE ENGLISHMAN IN PARIS. Comedy, of two acts, by Sam. Foote. Acted at Covent Garden. 8vo. 1753. This little piece met with good success; its first appearance was for Macklin's benefit, when that performer acted the part of Buck, and Miss Macklin, Lucinda, which seemed written entirely to give her an opportunity of displaying her various qualifications of music, singing, and dancing, in all of which she obtained universal applause. The author himself afterwards repeatedly performed the part of Buck; yet it is difficult to say, which of the two did the character the greatest justice. The piece seems designed to expose the absurdity of sending our youth abroad to catch the vices and follies of our neighbour nations; yet there is somewhat of an inconsistency in the portrait of the Englishman, that scarcely renders the execution answerable to the intention. This little comedy was imagined to be a burlesque on M. de Boissy's *François à Londres*. On a comparison, however, there does not appear the slightest resemblance.

128. THE ENGLISHMAN RETURN'D FROM PARIS. Com. of two acts, by Sam. Foote. Acted at Covent Garden. 8vo. 1756. This is a sequel to the foregoing piece, wherein the Englishman, who before was a brute, is now become a coxcomb; from being absurdly averse to every thing fo-

reign, is grown into a detestation of every thing domestic; and rejects the very woman, now possessed of every advantage, whom he before was rushing headlong into marriage with, when destitute of any. This piece is much more dramatic and complete than the other, and has a greater variety of characters in it; two more especially, Crab, and M'Ruthen, which are finely drawn; but the circumstance of the catastrophe being brought about by Lucinda's pretending to have poisoned Sir John Buck, in a dish of tea, is stolen from Mrs. Centlivre's Artifice.

129. ENGLISHMEN FOR MY MONEY; or, *A Woman will have her Will.* Com. 4to. 1616; 4to. 1626; 4to. 1631. Scene Portugal. This is said to have been acted divers times, with applause. The title-page of the edition of 1631, is only, *A Woman will have her Will*; the running-title is double, as above.

130. THE ENGLISH MERCHANT. Comedy, by Geo. Colman. Acted at Drury Lane. 8vo. 1767. The plot and personages of this play are happily adapted from the *Ecossaise* of Voltaire. Mr. Colman's imitation, though well received, must have appeared to greater advantage, could an actor like Mr. Quin have been found for the representative of the Merchant. There is a sober dignity in this character, that can only be supported by a performer of weight and consequence. Being allotted, through necessity, to a comedian (Yates) not remarkable for his success in parts that require manliness of deportment, gravity, and good-breeding, it lost its chief power on the stage. The epilogue to this piece is dramatic.

131. THE ENGLISH MONARCH. See EDGAR.

132. THE ENGLISH MONSIEUR. Comedy, by James Howard. 4to. 1674. This play was acted at the Theatre Royal, with good success; and it is not improbable, from the resemblance of circumstances, that Prince Volscius's falling in love with Parthenope, at the instant he is pulling off his boots to go out of town (in *The Rehearsal*), may have been intended to glance at the characters of Comely and Elsbeth in this comedy (Act iv. Scene 1). Scene lies in London.

133. THE ENGLISH PRINCESS; or, *The Death of Richard the Third.* Tragedy, by J. Caryl. 4to. 1667; 4to. 1674. Acted at the Duke of York's Theatre. The plot is from Holingshed, Speed, &c. and the scenes are laid in the head-quarters of King Richard and the Earl of Richmond, while they are in the sight of each other. The whole drama is written in rhyme, and is poor enough.

134. THE ENGLISH MOOR; or, *The Mock Marriage.* Comedy, by Rich. Brome. 8vo. 1659. Scene London.

135. ENGLISH READINGS. A Comic Piece, in one act. Performed at the Haymarket. [By James Cobb.] 8vo. 1787. The entertainment arising from the repetition of the most beautiful passages of English authors, both in verse and prose, begun with great ability and success, by Messrs. Sheridan, senior, and Henderson, had afterwards been continued by persons very inadequate to the task, and by that means brought the practice into contempt. This piece is a ridicule on such pretenders, and is conducted with some humour.

136. THE ENGLISH ROGUE.

Com. by Thomas Thompson. Acted (says the title-page) before several persons of honour with great applause. 4to. 1668. Scene Venice.

137. THE ENGLISH STAGE ITALIANIZED, in a New Dramatic Entertainment, called *Dido and Æneas*; *or, Harlequin a Butler, a Pimp*, &c. Written by T. Durfey, Poet Laureat *de jure*. 8vo. 1727. This, of course, was a posthumous piece; as the author died in 1723.

138. THE ENGLISH TAVERN AT BERLIN. Com. 8vo. 1789. Never acted. This is a very ill written piece. Its main incident is from an anecdote related of the Great Frederic's rewarding the filial piety of a page of his, to his distressed parent, by putting a rouleau of louis-d'ors in his pocket, while he is taking a nap.

139. THE ENGLISH TRAVELLER. Tragi-Com. by Tho. Heywood. Acted at the Cockpit, Drury Lane. 4to. 1633. The plot and language of young Lyonel and Reginald are taken from the *Mostellaria* of Plautus; but as to the story of old Wincote and his wife Geraldine and Delavil, the author, in his *History of Women*, lib. 4. p. 269, where he has related it more at large, affirms it to be an absolute fact. Heywood, in his epistle to the reader, pleads modesty in "not exposing his plays to the "public view of the world in nu- "merous sheets and a large vo- "lume, under the title of Works, "as others." By which he seems tacitly to arraign some of his contemporaries for ostentation. The stroke was most probably aimed at Ben Jonson, who gave his plays the pompous title of Works, as Sir John Suckling observes in his *Session of the Poets*;

"The first that broke silence was good old Ben,
"Prepar'd before with Canary wine;
"And he told them plainly that he deserv'd the bays,
"For his were call'd Works, where others were but Plays."

Another poet of that age asks,

"Pray tell me, Ben, where does the myst'ry lurk?
"What others call a Play, you call a Work."

To which a friend of Jonson's answered:

"The author's friend thus for the author says,
"Ben's Plays are Works, when others Works are Plays."

140. THE ENLISTED SHEPHERDS. A Pastoral Drama, by W. Hawkins. 12mo. 1786. The scene of Coster Pearmain and Thomas Appletree, put into very contemptible verse. It forms part of a small volume of Poems.

141. ENOUGH'S AS GOOD AS A FEAST. Com. This piece is mentioned by Kirkman, but without either date or author's name.

142. THE ENSIGN. Comedy, translated from Schroeder, by Benj. Thompson. 8vo. 1800. Never acted.

143. *A Worke in Ryme contayning an* ENTERLUDE OF MYNDES, *witnessing the Man's Fall from God and Christ*. Set forth by H. N. (Harry Nicholas), and by him newly perused and amended. Translated out of Base Almayne into English. No date. [1574.]

144. THE HONOURABLE ENTERTAINMENT gieuen to the Queenes Majestie in progresse, at Eleuetham, in Hampshire, by the Right Honourable the Earle of Hertford. 4to. 1591. This very rare and curious piece is reprinted in the *Gentleman's Magazine*, vol. xlix. 81—85. 121—125. "Her

ajesty (Queen Elizabeth) dis-
ist the actors with thankes,
d with a gracious larges, which
her exceeding goodnesse shee
stowed vppon them."

5. THE ENTERTAINMENT OF QUEEN AND PRINCE at Lord
cer's at Althorpe, on Saturday,
25, 1603, as they came first
the kingdom, by Ben Jonson.
1603; 8vo. 1756.

6. ENTERTAINMENT AT KING
S THE FIRST'S CORONATION.
Ben Jonson. 4to. 1603; fol.
; 8vo. 1756. This piece
sts only of congratulatory
hes, spoken to His Majesty
enchurch, Temple Bar, and
e Strand, in his way to the
ation, with the author's com-
s to illustrate them.

7. THE ENTERTAINMENT OF
KING AND QUEEN, on May
in the morning, 1604, at Sir
ornwallis's house at Highgate,
en Jonson. 8vo. 1756.

8. THE ENTERTAINMENT OF
TWO KINGS OF GREAT BRI-
AND DENMARK at Theo-
, July 24, 1606, by Ben Jon-
This entertainment is very
, and consists chiefly of epi-
s. 8vo. 1756.

9. THE ENTERTAINMENT OF
JAMES AND QUEEN ANNE
eobalds, when the house was
ered up with the possession to
lueen by the Earl of Salisbury,
22, 1607; the Prince Janville,
er to the Duke of Guise, be-
ien present. By Ben Jonson.
1756.

10. THE ENTERTAINMENT
by the Right Hon. the Lord
vles, at Cawsome House near
ing, to our most gracious
n Anne, in her progress to-
the Bath, upon the 27th and
days of April, 1613. Where-
is annexed, the Description,
Speeches, and Songs of the Lords
Maske, presented in the Banquet-
ing-house, on the marriage-night
of the high and mightie Count
Palatine and the royally descended
Lady Elizabeth, by Thomas Cam-
pion. 4to. 1613.

151. THE ENTERTAINMENT OF
KING CHARLES I. coming into
Edinburgh, June 15, 1633. 4to.
Edinb. 1663.

152. THE ENTERTAINMENT AT
RICHMOND. A Masque; present-
ed by the most illustrious Prince
Charles to their Majesties, 1634.

153. AN ENTERTAINMENT ON
THE PRINCE'S BIRTH DAY. By
Thomas Nabbes. 4to. 1639.

154. AN ENTERTAINMENT AT
RUTLAND HOUSE, by declama-
tion and music, after the manner
of the ancients, by Sir W. Dave-
nant. 4to. 1656. The vocal and
instrumental music composed by
Dr. Charles Coleman, Capt. Henry
Cook, Mr. Henry Lawes, and Mr.
George Hudson.

155. THE ENTERTAINMENTS,
set to music, for the comic dra-
matic Opera, called *The Lady's
Triumph*. Written by Mr. Theo-
bald, and set to music by Mr.
Galliard. 8vo. 1718.

156. AN ENTERTAINMENT, de-
signed for Her Majesty's Birth-
day, by R. Dodsley. 8vo. 1732.

157. AN ENTERTAINMENT, de-
signed for the wedding of Gover-
nor Lowther and Miss Pennington,
by Robert Dodsley. 8vo. 1732.
Both these last are printed in a
volume of Poems, called "A
"Muse in Livery, or The Foot-
"man's Miscellany."

158. THE EPHESIAN MATRON.
Farce, of one act, by Charles
Johnson. Acted at Drury Lane,
April 1732, for the benefit of Mr.
Bridgwater.

159. THE EPHESIAN MATRON.

Comic Serenata, after the manner of the Italian, by Isaac Bickerstaffe. Performed at Ranelagh House. 8vo. 1769.

160. EPICŒNE; or, *The Silent Woman.* Comedy, by Ben Jonson. Acted by the King's servants. 4to. 1609; 8vo. 1756. This is accounted one of the best comedies extant, and is highly commended by Mr. Dryden; who, in his *Essay on Dramatic Poesy*, shows it to be perfectly agreeable to the dramatic unities which are so strongly insisted on by the French critics and commentators upon Aristotle. "The length of the "action," says he, "so far from "exceeding the compass of a na- "tural day, does not take up an "artificial one; but is all included "in the limits of three hours and "a half, which is no more than "is required for the presentment "on the stage. The scene of it "is laid in London: the latitude "of place is almost as little as you "can imagine; for it lies all "within the compass of two "houses; and, after the first act, "in one. The continuity of scenes "is observed more than in any of "our plays, except his own *Fox* "and *Alchymist*. They are not "broken above twice or thrice at "most in the whole comedy; and in "the two best of Corneille's plays, "*The Cid* and *Cinna*, they are in- "terrupted once. The action of "the play is entirely one: the end "or aim of which is the settling "Morose's estate on Dauphine. "The intrigue of it is the greatest "and most noble of any pure un- "mixed comedy in any language. "The conversation of gentlemen, "in the persons of True-wit and "his friends, is described with "more gaiety, air, and freedom, "than in the rest of Jonson's "comedies; and the contrivance "of the whole is still the more to "be admired, because it is co- "medy where the persons are "only of common rank, and their "business private, not elevated by "passions or high concernments, "as in serious plays." Some critics of the last age imagined the character of Morose to be wholly out of nature; but Mr. Dryden tells us, from tradition, that Jonson was really acquainted with a person of this whimsical turn of mind. It is, however, more probable, that he adopted it from Libanius, whose *Declamatio lepidissima de Moroso qui cum uxorem loquacem duxisset seipsum accusat.* Gr. Lat. interpret. F. Morello ap. Morel. was published in 1597. The long speeches in the first act are translated from *Ovid de Arte Amandi*; and a great deal in other places is borrowed from the sixth satire of Juvenal against women.

161. EPICŒNE; or, *The Silent Woman.* Com. written by Ben Jonson. Acted at Drury Lane. 8vo. 1776. This alteration, which is a very judicious one, was made by Mr. Colman; but had little success, owing, perhaps, to its being very indifferently performed in some of its parts.

162. EPIDICUS. Com. translated from Plautus, by Lawr. Echard, with critical remarks; but never intended for the stage. The scene of this piece lies at Athens. The time about five or six hours.

163. EPONINA. Dram. Essay, by John Carr, addressed to the ladies. 8vo. 1765. The story of this feeble piece is taken from Dion Cassius and Tacitus.

164. EPSOM WELLS. Com. by T. Shadwell. Acted at the Duke's Theatre. 4to. 1673, 1676, 1693, 1704. This piece has so much of

the true *vis comica* about it, that it was greatly admired even by foreigners; the famous St. Evremond, in particular, has made no scruple of ranking it, in point of merit, with Ben Jonson's *Bartholomew Fair*; yet it could not escape the malevolence and envy of some of the author's contemporaries, who said that it was not his.

165. ERASTUS. Dram. Piece, in one act. This is printed in the third volume of *The Works of Solomon Gessner*, translated from the German, 3 vols. 8vo. 1802.

166. ERMINIA; or, *The Fair and Vertuous Lady*. Tragi-Com. by Richard Flecknoe. 4to. 1661. This play was never acted; yet the author has inserted the names of the actors, whom he designed for the performance, opposite to the Dramatis Personæ; in order, as he says, "that the reader might have "half the pleasure of seeing them "acted, by a lively imagination, "which would supply the place "of action." And indeed, as Jacob observes, this was by no means impolitic; since, as he could not get the play acted, it became his next business to endeavour to get it read.

167. ERRORS EXCEPTED. Com. in three acts, by T. Dibdin. Acted at the Haymarket Theatre, 1807. This, though several times performed, was not one of its author's best productions; and, we believe, has not been printed.

168. THE ESCAPE. Int. Performed at Drury Lane, 1798, for the benefit of Mrs. Powell, but never repeated. It was a sort of pantomimic representation of the escape of Sir Sidney Smith (personated by Mr. Palmer) from a French prison. Not printed.

169. AN ESCAPE INTO PRISON. Mus. Ent. by James C. Cross. Acted at Covent Garden, 1797. This was an alteration from Mrs. Inchbald's *Hue and Cry*; but was dismissed after being twice performed.

170. THE ESCAPES; or, *The Water Carrier*. A Musical Farce. Acted at Covent Garden, 1801; and so well received as to have become a stock-piece. The scene lies in France, and the events are supposed to take place during Cardinal Mazarine's administration. Music by Cherubini and Attwood. Not printed.

171. THE ESCAPES OF HARLEQUIN. Entertainment in grotesque characters, by Mr. Thurmond. Acted at Drury Lane.

172. ESOP. Com. in two parts, by Sir J. Vanbrugh. Acted at Drury Lane. 4to. 1697. This play is taken from a comedy of Boursault's, written about six years before it; but the scenes of Sir Polidorus Hogstye, the Players, the Senator, and the Beau, in a word, part of the fourth, and the whole of the fifth act, are entire originals. The play contains a great deal of genuine wit and useful satire; yet had not the success it deserved to meet with, especially on the first two nights; nor did it run above a week together, notwithstanding that the French, which is not by many degrees so good a piece, held out for upwards of a month at Paris. Dr. Goldsmith, in his *Life of Beau Nash*, p. 111, says, that the last act of this comedy was added to the French plot of Boursault, from a story told of this King of Bath of a like kind, in which he displayed his generosity in a similar manner to a young lady attempted to be forced to marry him.

173. ESOP. Farce. Acted at

Drury Lane, 1778. The excellence of Mr. Henderson's manner of reciting poetry occasioned this production, which was taken from Sir John Vanbrugh's play above mentioned, with some slight alterations, as is supposed, by Mr. R. B. Sheridan. But though cleared from much of the grossness and obscenity it formerly abounded with, yet it was not sufficiently refined for the nice ears of the present frequenters of the playhouse. It was acted only one night, and is not printed.

174. ESOP. By Sir John Vanbrugh. Some additional scenes to this play, written by Mr. Moser, were printed in *The European Magazine*, vol. liii. 1808.

175. ESTHER; or, *Faith Triumphant*. A Sacred Tragedy, by Thomas Brereton. 12mo. 1715. This is only a translation at large of the *Esther* of Racine, by whom this play was originally written on the foundation of the nunnery of St. Cyr, and acted by the nuns of that house in the presence of Louis XIV. In the characters of Ahasuerus and Esther, many very fine compliments are paid to Louis XIV. and Madame De Maintenon, the founders of that convent; and the Prologue, in the character of Piety, is, perhaps, one of the finest pieces of poetry of its length in the French language. That this piece of Racine's might have had a better translator, however, we conclude will be admitted from the following specimen:

"Sure Wisdom's self has took her seat in thee!
"Exactly does my thought with thine agree."

176. ESTHER. Sac. Drama, by John Collett. 12mo. 1800. Never acted.

177. ETHELINDA; or, *Love and Duty*. Trag. by Matthew West, A. B. T. C. D. 12mo. 1769. Dublin. Never acted. In an advertisement prefixed to this tragedy, the author says, that from an aversion to intruding on the public, and diffidence of the piece's merit (being written merely to amuse a few leisure hours at the age of nineteen), he had declined bringing it on the stage.

178. ETHWALD. Trag. by Joanna Baillie. 8vo. 1802. There are two parts of this play, which is on the subject of ambition. They are contained in the second volume of Miss B.'s *Series of Plays* on the Passions, and are very interesting; for distinctness of character, variety of situation, and force and energy of language, they are greatly distinguished. The fair writer has with success trod in the steps of Shakspeare, and attempted to emulate the terrible alarms of Macbeth, and the captivating sorrows of Ophelia. She shows the horrible excesses to which minds naturally benevolent may be driven, and how little dependance can be placed on the best resolves, when encountered by this turbulent and overbearing passion. Never acted.

179. THE ETYMOLOGIST. Com. in three acts. 8vo. 1785. Most humbly dedicated to the late Dr. Samuel Johnson's negro servant; to the august and learned body of reviewers; to all the commentators that ever wrote, are writing, or will write, on Shakspeare; and particularly to that commentator of commentators, the conjectural, inventive, and collatitious G. S. Esq. [i. e. George Steevens]. A literary squib of some ingenuity, whatever portion of justice it may be thought to possess. We scarcely

say, this was never intended e stage.

). EVANDER AND ALCIMNA. al, in three acts. Printed third volume of *The Works omon Gessner*, translated from erman, 3 vols. 8vo. 1802.

. EVANTHE. Trag. Altered Beaumont and Fletcher's *Wife Month.* Never acted or d. This judicious alteration old play (which in itself is ross for modern delicacy) is S. in the possession of Mr. en Jones.

. EUDORA. Trag. by Wil- Hayley. Acted at Covent n, 1790. The fable of this is good; the characters, if iginal, are thrown into new ons; the language is ele- the versification harmonious, he sentiments are moral and yet it was coldly received, he author would not permit be repeated. N. P.

. EVELINA. Op. In Mr. n's List of Plays, we find ame; but not having seen iece, we know neither its date, nor merits.

. AN EVENING ADVEN- ; or, *A Night's Intrigue.* from the Spanish. Anonym. This play we have not but imagine it to be *The ng's Intrigue* next mention-

. AN EVENING'S INTRIGUE. translated from the Spanish; he scene removed into Eng- by Capt. John Stevens. 1707. Printed in a book *The Spanish Libertines.*

. AN EVENING'S LOVE; or, *Mock Astrologer.* Com. by J. n. Acted at the Theatre . 4to. 1671; 4to. 1691. play met with good success, is a mass of borrowed incidents. The principal plot is built on Corneille's *Feint Astrologue* (borrowed itself from Calderon's *El Astrologo fingido)*, and the rest taken from Moliere's *Depit Amoureux*, and *Les Precieuses Ridicules*, and Quinault's *L'Amant Indiscret*, together with some hints from Shakspeare. The scene Madrid, and the time the last evening of the carnival in the year 1665.

187. THE EVENTS OF A DAY. Serious Drama, by Miss Edmead. Acted at Norwich, 1795. Not printed.

188. EVERY BODY MISTAKEN. Farce, of three acts, by William Taverner and Dr. Brown. Acted at Lincoln's Inn Fields, 1716. This piece is mentioned only in Mears's Catalogue, and was acted but once. We believe it was never printed. See PRESUMPTUOUS LOVE.

189. EVERY DAY CHARACTERS. Satirical Comedy, in five acts. 8vo. 1805, 1806. Not acted. The author is exceedingly severe on the dramatists of the day. In fact, the play is merely a vehicle for satire; and the political sentiments of the writer are by no means doubtful.

190. EVERY MAN. b. l. 4to. No date. To this morality is prefixed the following advertisement: *Here begynneth a Treatyse how the hye Father of Heven sendeth dethe to somon every creature to come and gyve a counte of theyr lyves in this worlde, and is in maner of a moralle playe.*

The Dramatis Personæ are, *Messenger | God | Dethe | Everyman | Felawship | Kyndrede | Goddedes | Knowlege | Confession | Beaute | Strength | Dyscresion | Five-wyttes | Aungell | Doctour.*

The printer's colophon is—*Thus endeth this morall playe of Every-*

man. Imprynted at London, in Poules chyrche-yard, by me John Skot.

This morality was published early in the reign of Henry VIII. The design of it was to inculcate great reverence for old mother church and her popish superstitions. It is, as Dr. Percy observes, a grave solemn piece, not without some rude attempts to excite terror and pity, and therefore may not improperly be referred to the class of tragedy. It has been reprinted by Mr. Hawkins, in his three volumes of Old Plays, entitled, *The Origin of the English Drama*, 12mo. Oxford, 1773. See vol. i. p. 27, where the curious reader will likewise meet with Dr. Percy's Analysis of this early drama.

191. EVERY MAN IN HIS HUMOUR. Com. by Ben Jonson. Acted by the Lord Chamberlain's Servants, 1598. 4to. 1601; fol. 1616; 8vo. 1756. This comedy is, perhaps, in point of the redundance of characters and power of language, not inferior to any of our author's works. From the character of Kitely it is pretty evident that Dr. Hoadly took the idea of his Strictland in *The Suspicious Husband*, in which, however, he has fallen far short of the original. This play had lain dormant and unemployed for many years, from its revival after the Restoration, until the year 1725; when it was again restored to the stage, with alterations, at Lincoln's Inn Fields; and, strange to say, the part of Kitely was allotted to the buffoon Hippisley; Bobadil by Hall, the original Lockit in *The Beggar's Opera*; Master Stephen, W. Bullock; Downright, Hulet; Brainworm, Spiller; Welbred, Walker; and Old and Young Knowell, Quin and Ryan. In such hands it will be no wonder that it ended in three representations only. From this time it was no more heard of, until Mr. Garrick, in the year 1751, brought it once more on the stage, with some few alterations, and an additional scene of his own in the fourth act (8vo. 1752); ever since which time it has continued to be a stock-play, and to be performed very frequently every season. Yet it may be doubted if in any future period this piece will ever appear to the advantage it did at that time; since, exclusive of Mr. Garrick's own abilities in Kitely, and those of Messrs. Woodward and Shuter, in the respective parts of Captain Bobadil and Master Stephen, there was scarcely any one character throughout the whole, that could be conceived by an audience in the strong light that they were represented by each several performer: such is the prodigious advantage, with respect to an audience, of the conduct of a theatre being lodged in the hands of a man, who, being himself a perfect master in the profession, is able to distinguish the peculiar abilities of each individual under him, and to adapt them to those characters in which they are, either by nature or acquirement, the best qualified to make a figure. On this revival Mr. Garrick spoke a prologue written by his friend Whitehead, afterwards the Poet-laureat, which concluded with these lines:

" With no false niceness this performance view,
" Nor damn for *low* whate'er is just and true:
" Sure to those scenes some honour should be paid,
" Which Camden patroniz'd, and Shakspeare play'd.

" Nature was nature then, and still survives:
" The garb may alter, but the substance lives;
" Lives in this play—where each may find complete
" His pictur'd self.—Then favour the deceit—
" Kindly forget the hundred years between;
" Become old Britons, and admire Old Ben."

Mr. Whalley observes, that, in this play, as originally written, " the scene was at Florence, the " persons represented were Italians, and the manners in great " measure conformable to the genius of the place; but in this " very play, the humours of the " under characters are local, ex- " pressing not the manners of a " Florentine, but the gulls and " bullies of the times and country " in which the poet lived. And " as it was thus represented on the " stage, it was published in the " same manner in 4to. in 1601. " When it was printed again in " the collection of his works, " it had a more becoming and " consistent aspect. The scene " was transferred to London; the " names of the persons were " changed to English ones; and " the dialogue, incidents, and " manners, were suited to the place " of action. And thus we now " have it in the folio edition of " 1616, and in the several editions " that have been printed since."

192. EVERY MAN OUT OF HIS HUMOUR. Com. Satire, by Ben Jonson. Acted 1599. Printed in 4to. 1600; 8vo. 1756. This play is composed of a great variety of characters, interrupted and commented on in the manner of the ancient drama, by a Grex, or company of persons, who, being on the stage the whole time, have the appearance of auditors, but are in reality a set of interlocutors, who by their dialogue among themselves explain the author's intention to the real audience. This practice is now almost entirely left off; yet as the characters in this piece are most of them perfect originals, all painted in the strongest colours and apparent likenesses of several well-known existents in real life, we cannot help thinking that, with very little alteration more than an omission of the Grex, this play might be rendered extremely fit for the present stage.

Bishop Hurd, however, says:— " If the reader would see the ex- " travagance of building dramatic " manners on abstract ideas in its " full light, he needs only turn to " Ben Jonson's *Every Man out of* " *his Humour*; which, under the " name of *A Play of Character*, " is in fact an unnatural, and, as " the painters call it, *hard*, deli- " neation of a group of *simply ex-* " *isting passions*, wholly chimeri- " cal and unlike to any thing we " observe in the commerce of real " life. Yet this comedy has al- " ways had its admirers. And " Randolph, in particular, was so " taken with the design, that he " seems to have formed his *Muses'* " *Looking-glass* in express imita- " tion of it."

193. EVERY ONE HAS HIS FAULT. Com. by Eliz. Inchbald. Acted at Covent Garden with great success. 8vo. 1793. There is much both of humour and business in this piece; the main incident of which, however, reminds us strongly of the same author's play, called *I'll tell you what*. Norland is evidently the character of Lord Elmwood, in her novel called *A Simple Story*. Harmony, a very pleasing character, and new

to the stage, is from the same source. An attack upon this piece produced the following letter to the printer of *The Diary* (Mr. William Woodfall): "Sir, after "the most laborious efforts to pro- "duce a dramatic work deserving "the approbation of the town; "after experiencing the most pain- "ful anxiety till that approbation "was secured; a malicious false- "hood, aimed to destroy every "advantage arising from my in- "dustry, has been circulated in a "print called *The True Briton*; "in which I am accused of con- "veying seditious sentiments to "the public. This charge I con- "sidered of little importance, "while an impartial audience "were, every evening, to judge "of its truth;—but my accuser "having, in this day's paper, taken "a different mode of persecution, "saying I have expunged those "sentences which were of dan- "gerous tendency, the play can, "now, no longer be its own evi- "dence. I am therefore com- "pelled to declare, in contra- "diction to this assertion, that "not one line, or one *word*, has "been altered or omitted since "the first night of representation. "As a further proof of the in- "justice with which I have been "treated, had I been so unfortu- "nate in my principles, or blind "to my own interest, as to have "written any thing of the nature "of which I am accused, I most "certainly should not have pre- "sented it for reception to the "manager of Covent Garden thea- "tre. E. INCHBALD.

"*Leicester Square,*

"*Feb.* 1, 1793."

194. EVERY WOMAN IN HER HUMOUR. Com. 4to. 1609. Anonymous.

195. EVERY WOMAN IN HER HUMOUR. Farce, of two acts. 1760. This little piece has never yet appeared in print, but was performed at Drury Lane House, at the time mentioned above, for Mrs. Clive's benefit, who it is therefore not improbable may be the author of it, as that lady had once before declaredly dipped her fingers in ink. (See THE REHEARSAL; or, *Bayes in Petticoats.*) There was no extraordinary merit, however, in any part of it, excepting in the character of an old maiden aunt, which Mrs. Clive performed herself. Mr. Wilkinson says this farce was d——d. It suffered in the representation by the absence of Mr. Austin, who, with him, was performing at Portsmouth, and whose part was obliged to be read by Mr. Packer.

196. EUGENIA. Trag. by Philip Francis, D. D. Acted at Drury Lane. 8vo. 1752. This play is little more than a free translation of a French tragi-comedy called *Cenie,* and of which a literal version was published the very same year, under the title of CENIA; or, *The Supposed Daughter.* Notwithstanding Mr. Garrick played the principal part, and the other characters were well performed, it would not by any means succeed: it ran, however, nine nights. Lord Chesterfield, speaking of it, observes, "The better sort have "approved of it, but the pit and "galleries did not relish a tragedy "without bloodshed. Delicate "sentiments do not affect our "common people; they must have "objects that strike the senses, "and are only moved by the suf- "ferings they see, and even these "must be dyed in blood. I "think you will like the transla- "tion, or rather imitation; and

"I think you will not disapprove "our poet for substituting the "part of Emilia to that of Li-"sette." *Lord Chesterfield's Works*, by Maty, vol. ii. p. 276.

197. EUGENIA. Trag. by Samuel Hayes and Robert Carr. 8vo. 1766.

198. THE EUNUCH. Com. translated from Terence, by Charles Hoole. 8vo. 1663.

199. THE EUNUCH. Trag. by William Heminges. 4to. 1687. This is only *The Fatal Contract*, by the same author, with a new title.

200. THE EUNUCH. Com. translated by Thomas Newman. 8vo. 1627.

201. THE EUNUCH. Com. translated by L. Echard. 8vo. 1694.

202. THE EUNUCH. Com. translated by T. Cooke. 12mo. 1734.

203. THE EUNUCH; or, *The Derby Captain*. Farce, by Thomas Cooke. 8vo. No date. [1737.] This is taken chiefly from the *Miles Gloriosus* of Plautus, and the *Eunuchus* of Terence. It was acted at the Theatre Royal in Drury Lane.

204. THE EUNUCH. Com. translated by S. Patrick. 8vo. 1745.

205. THE EUNUCH. Com. translated by Gordon. 12mo. 1752.

206. THE EUNUCH. Com. translated by George Colman. 4to. 1765.

207. EUNUCHUS. Com. A translation of one of Terence's comedies of this name, by Richard Bernard. 4to. 1598; 4to. 1629.

208. EURIDICE. Trag. by David Mallet. Acted at Drury Lane. 8vo. 1731. *Euridice* was brought on, with alterations, at Drury Lane Theatre, in the year 1760, and was republished at the same period. The success of it was never great, though on its revival the principal characters were represented by Mr. Garrick and Mrs. Cibber. The author, however, imputed the cold reception it met with to the negligence of the actors, who, according to his account, displayed no pathos in their performance. This same pathos was a thing which Mallet conceived to be so much the characteristic of his own poetry, that he once quarrelled with Jones, author of *The Earl of Esser*, for pretending to the least share of it. The dispute ended by his turning the poor bricklayer out of the room where they were spending the evening together. It is but justice to add, that no man maintained his share in conversation more happily than David Mallet. His wife was either an infidel, or was ashamed to be thought a Christian. One night at Hampton Court, where both she and David Hume were visiting, she turned towards him, saying—"For you know, Mr. Hume, we "Freethinkers, &c." Hume turned aside to a friend, and added, "D—n her; if I knew on what "side of any question she was, I "would take care never to be on "the same."

209. EURIDICE. Farce, by Henry Fielding. As it was d——d at the Theatre Royal in Drury Lane. 8vo. 1735.

210. EURIDICE HISS'D; or, *A Word to the Wise*. Farce, by Henry Fielding. 8vo. [1737.] This very little piece is published, and, we suppose, was acted at the end of *The Historical Register*. It seems to be intended as a kind of acquiescence with the judgment of the public, in its condemnation of the last-mentioned farce; at the same time apologizing for it, as

being only a mere *lusus* of his Muse, and not the employment of any of his more laborious or studious hours.

211. EUROPE'S REVELS *for the Peace, and His Majesty's happy Return.* A Musical Interlude, by P. Motteux. 4to. 1697. This piece was written on occasion of the peace at Ryswick, and was performed at the Theatre in Lincoln's Inn Fields. Annexed to it is a Panegyric Poem, which was spoken by way of prologue to it. The music by J. Eccles.

212. THE EXAMPLE. Tragi-Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1637. We cannot rank this with the best of the author's works.

213. EXCHANGE ALLEY; or, *The Stock Jobber turn'd Gentleman: with the Humours of our modern Projectors.* Tragi-comical Farce. 8vo. 1720. One of the mushroom productions occasioned by the South Sea bubble.

214. EXCHANGE WARE AT THE SECOND HAND; viz. *Band, Ruffe, and Cuffe, lately out, and now newly dearned up*; or, *A Dialogue,* acted in a Shew in the famous Universitie of Cambridge. 2d edit. 4to. 1615. Mr. Kemble appears to be possessed of the first edition of this piece. It is of the same year's date; but the title is, "*A "Merry Dialogue between Band, "Cuffe, and Ruffe:* done by an "excellent Wit, and lately acted "in a Shew," &c. Neither Langbaine, Gildon, Jacob, nor Whincop, had met with it.

215. EXCISE. A Tragi-comical Ballad Opera, of three acts. 8vo. 1733. Not intended for the stage.

216. THE EXCISEMAN. Farce, by Henry Knapp. Acted at Covent Garden, Nov. 4, 1780. Not printed. A contemptible performance, which met with its just fate on the first night of exhibition.

217. THE EXCOMMUNICATED PRINCE; or, *The False Relick.* Trag. by Captain William Bedloe. Fol. 1679. To this play the publisher (without the author's concurrence or knowledge) added in the title these words: "*Being the "Popish Plot in a Play.*" This induced the public to imagine they should find the design of it to be a narrative of that plot which Capt. Bedloe had so considerable a hand in the discovering. They found themselves, however, disappointed; the plan of this play being built on a story related by Heylin, in his *Cosmography.* The scene lies at Cremen in Georgia, and the play was wholly written in two months' time. Some ascribe it, or at least the greater part of it, to Thomas Walter, an Oxford scholar of Jesus College.

218. EXECUTION; or, *More frightened than hurt.* Mus. Farce. Announced as to be performed at Covent Garden, May 1785, for the benefit of Mr. Wilson, but laid aside. This was, probably, the same piece as was performed at the Haymarket for his benefit the same year, under the latter title only.

219. THE EXILE. Com. by W. Duke of Newcastle. This play is mentioned in several Catalogues; yet we cannot but doubt the existence of it; as no person pretends ever to have seen it, and it is not to be found in any one of the extensive Collections of Plays now existing. From Jacob's account, it may be concluded, that *he* confounded *Variety* with a play

of this title, as he mentions its being printed with *The Country Captain*. See VARIETY.

220. THE EXILE. Melo-dramatic Opera, by Frederick Reynolds. First acted by the Covent Garden Company, while they were at the Opera House, Nov. 10, 1808. With some improbability in the story, there is much interest and stage-effect produced by this piece, which is founded on the novel of *Elizabeth*, by Mad. Cottin. Count Ulrick has been banished to Siberia by state intrigues; and Alexina, his daughter, undertakes a journey to Moscow, in the hope of procuring his pardon. An Indian, named Daran, who, by representing himself to be the Exile's bitterest enemy, has caused himself to be intrusted with the guardianship of that unhappy man, throws himself in the way of Alexina during her dangerous journey, and delivers her from several immediate dangers. She arrives in Moscow, and, by a concurrence of interesting events, procures her father's pardon from the Empress Elizabeth. A mistake, however, arising among the officers of the crown with regard to Ulrick's pardon, and which is promoted by the enemies of this exile, plunges Alexina into a marriage with the tawny Daran, to whom she feels rather gratitude than love; but the wedding is scarcely concluded before the Empress's formal pardon arrives, and overwhelms her with regret for her hasty nuptials. On a sudden Romanoff, her lover, enters, and discovers himself to have been the dusky Indian, who so long had watched and preserved her; but who, from politic motives, had forborne to disclose himself until the definitive liberation of Ulrick. This opera was very well received, and has been frequently acted with great applause. Not printed. Music by Mazzinghi.

221. THE EXILES. M. D. by John Rannie. 8vo. No date. Never acted.

222. THE EXPERIMENT. Com. of two acts [we believe, by Charles Stuart]. Performed at Covent Garden, April 16, 1777, for Mrs. Lessingham's benefit. N. P.

223. THE EXPERIMENT. Farce, by Charles Murray. 8vo. 1779. This piece, we believe, was acted at Norwich; of the company at which theatre the author was at that time a member.

224. THE EXPOSURE. Past. Licensed in 1598; but not now known.

225. THE EXPULSION OF THE DANES FROM BRITAIN. Trag. by Elk. Settle. This was brought to the managers of Drury Lane about the year 1723-4; but the death of the author prevented its being acted or printed.

226. THE EXTRAVAGANT JUSTICE. Farce, by James Worsdale. Of this we know nothing but the name.

227. THE EXTRAVAGANT SHEPHERD. A Pastoral Comedy, by T. R. 4to. 1654. This piece is translated from the French of T. Corneille, and is founded on a romance called *Lysis*; or, *The Extravagant Shepheard*; in folio.

228. THE EXTRAVAGANT SHEPHERD. The complete outline draught of a sort of Pastoral Comedy, seemingly intended to be so entitled, and conjectured to be the writing of Mr. Dodsley, is in MS. together with some Fables in prose and verse, in the possession of Mr. Stephen Jones.

229. Ezekias. A Play, by Nicholas Udal. Acted before Queen Elizabeth at Cambridge, 1564. "This day (Aug. 8) was nothing "done publique, save that at 9 of "the clocke at night an English "play called *Ezekias*, made by "Mr. Udal, and handled by King's "College men onlye." *Nichols's Progresses of Queen Elizabeth*, vol. iii. p. 177.

F.

FAI FAI

1. The Fabii. An ancient Drama. Performed before the year 1580. See Stephen Gosson's *School of Abuse*, 1579.

2. The Fabulist. Farce, from Vanbrugh's *Esop*. Acted at York, and, we suppose, abridged by Mr. Wilkinson, the manager. N. P.

3. The Factious Citizen; or, *The Melancholy Visioner*. Com. Acted at the Duke's Theatre. 4to. 1685. Scene Moorfields.

4. The Faggot-Binder; or, *The Mock Doctor*. Com. translated from Moliere. Printed in Foote's *Comic Theatre*, vol. v. 12mo. 1762.

5. The Fair. A Pantomime Entertainment [by Mr. Rich]. Acted at Covent Garden, 1750. It was revived in 1752; when Maddox, the celebrated wire-dancer, was introduced; and, from the novelty of his performance, it met with great success.

6. The Fair American. Com. Opera, by F. Pilon. Acted at Drury Lane, May 1782. Printed in 8vo. 1785. Though this piece was rejected at Covent Garden, it met with great applause when brought out at Drury Lane: the season, however, being near closing, it was performed but seven nights. The music was very indifferent, containing nothing striking or original; but Mr. Carter, the composer, suing Mr. Pilon for payment of his bill, the latter (who had not derived much emolument from the piece) was forced to abscond; and this laid the foundation of all his subsequent embarrassments.

7. Fair and foul Weather. [It has been discovered, since our last edition, that neither this, nor The Sculler (by Taylor the water-poet), are dramatic pieces, though called *Plays* in Hyde's Catalogue of the Bodleian library.]

8. The Fair Apostate. Trag. by A. M'Donald. 8vo. 1791. This, with other dramatic pieces, is printed in a volume of his *Miscellaneous Works*. Scene Sicily. Never acted.

9. The Fair Captive. Trag. by Elizabeth Haywood. Acted at Lincoln's Inn Fields. 8vo. 1721. This tragedy was originally written by Capt. Hurst, who sold it to Mr. Rich. It being thought unfit for representation without being altered, Mrs. Haywood was employed to adapt it to the stage.

however, so totally new-elled it, that, except in the of Alphonso and Isabella, remained not twenty lines e original play. It was acted out success.

. THE FAIR CIRCASSIAN. A natic Performance, said to be en by Dr. Samuel Croxall, 1720. This is merely a ver-tion of the *Song of Solomon.*

. THE FAIR CIRCASSIAN. by S. J. Pratt. Acted at y Lane. 8vo. 1780. This is founded on Dr. Hawkes-h's tale of *Almoran and Ha-* and had a run of twenty-six ts, with little intermission.

. FAIR CONSTANCE OF ROME. , in two parts, by Anthony day, in conjunction with Hath-, Drayton, and Dekker. Act-500. Not printed.

. FAIR EMM, *the Miller's ghter of Manchester, with the of William the Conqueror.* easant Com. Acted by the Strange's Servants. 4to. 1631. piece is not divided into acts.

. THE FAIR EXAMPLE; or, *Modish Citizens.* Com. by ard Estcourt. 4to. 1706. Act-t Drury Lane, with applause. e London.

. THE FAIR FAVOURITE. Trag. by Sir W. Davenant. Fol.

. THE FAIR FUGITIVES. Ent. by Miss Anna Maria er. Acted at Covent Garden, 1803; but without success. ic by Dr. Busby. Not printed.

. THE FAIR HIBERNIAN. by Anthony Davidson. Ne-erformed. We know nothing his piece, but by name.

. THE FAIRIES. Opera, by id Garrick. 8vo. 1755. The ic was composed by Mr. Smith. little entertainment was acted at Drury Lane, with great applause, the parts being mostly performed by children. The main design of it, and much of the language, is borrowed from Shakspeare's *Midsummer Night's Dream*; but several songs are introduced into it from many of our most celebrated poetic writers. Garrick wrote and spoke the prologue.

19. FAIRIES' REVELS; or, *Love in the Highlands.* Burl. 8vo. 1802.

20. THE FAIR LADY. Com. translated from *La Dama Duende* of Calderon. 8vo. 1807.

21. THE FAIR MAID OF BRISTOL. As it hath been played at Hampton before the King and Queen. Com. 4to. 1605. In the old black letter.

22. THE FAIR MAID OF THE EXCHANGE, *with the merry Humours and pleasant Passages of the Cripple of Fanchurch, furnisht with Variety of delectable Mirth.* Com. by Thomas Heywood. 4to. 1607, 1625, 1637.

23. THE FAIR MAID OF THE INN. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The plot of Mariana's disowning Cæsario for her son, and the duke's injunction to marry him, is related by Causin, in his *Holy Court*; and is transcribed by Wanley, in his *History of Man*, fol. book iii. ch. 26. The scene lies in Florence.

24. THE FAIR MAID OF ITALY, Play. Acted by the Earl of Sussex's Men, Jan. 12, 1593. Not now known.

25. THE FAIR MAID OF LONDON. A play under this title was licensed in 1598; but we know no more of it.

26. THE FAIR MAID OF THE WEST; or, *A Girl worth Gold.* Com. in two parts, by Thomas

Heywood. 4to. 1631. Both these pieces met with general approbation, and were favoured with the presence of the king and queen. The scene lies at Plymouth, and the plots are original. Nor can there be a much stronger proof of the estimation they were held in, than John Dancer's having formed from them a novel, called *The English Lovers*.

27. THE FAIR OF ST. GERMAIN. A translation, by Mr. Ozell, from Boursault's *Foire de St. Germain*; and was acted at the Theatre in Little Lincoln's Inn Fields, by the French company of comedians from Paris. 8vo. 1718. The Fair of St. Germain used to be one of the attractions of Paris. It lasted from the beginning of February till within a few days of Easter. It was an epitome of all the business, as well as of all the diversions, in Paris. Notwithstanding the crowds that frequented it all day, and part of the night, it was attended with an orderliness and regularity the more admirable, as it was the continual and well-known rendezvous of all the sharpers and ladies of pleasure in that licentious metropolis.

28. THE FAIR ORPHAN. Com. Opera, of three acts. Performed at Lynn, by G. A. Stevens's company of comedians. 8vo. 1771. Stupid enough!

29. THE FAIR PARRICIDE. T. of three acts, founded on a late melancholy event. Anon. 8vo. [1752.] This piece was never acted, nor intended for the stage. It is written partly in prose and partly in verse, and very indifferently executed; but the plan of it is entirely founded on the unfortunate affair of Miss Blandy, who was executed for the murder of her father, instigated thereto, as it appeared on the trial, by her lover Captain Cranstoun.

30. THE FAIR PENITENT. T. by N. Rowe. 4to. 1703. Acted at Lincoln's Inn Fields. This, as Dr. Johnson observes, is one of the most pleasing tragedies on the stage, where it still keeps its turns of appearing, and probably will long keep them; for there is scarcely any work of any poet at once so interesting by the fable, and so delightful by the language. The story is domestic, and therefore easily received by the imagination, and assimilated to common life; the diction is exquisitely harmonious, and soft or sprightly as occasion requires.

The character of Lothario seems to have been expanded by Richardson into Lovelace; but he has excelled his original in the moral effect of the fiction. Lothario, with gaiety which cannot be hated, and bravery which cannot be despised, retains too much of the spectator's kindness. It was in the power of Richardson alone to teach us at once esteem and detestation, to make virtuous resentment overpower all the benevolence which wit, and elegance, and courage, naturally excite; and to lose at last the hero in the villain.

The fifth act is not equal to the former; the events of the drama are exhausted, and little remains but to talk of what is past. It has been observed, that the title of the play does not sufficiently correspond with the behaviour of Calista, who at last shows no evident signs of repentance, but may be reasonably suspected of feeling pain from detection rather than from guilt, and expresses more shame than sorrow, and more rage than shame. This play is so well known, and is so frequently per-

l, and always with the great-
plause, that little need be
it, more than to hint that
oundwork of it is built on
tal Dowry of Massinger.
pears, from an advertise-
prefixed to *The Bondman*,
l in 1719, that Mr. Rowe
vised all Massinger's plays,
as preparing an edition of
or the press the very year he

twood relates the following
cal anecdote, as connected
is piece:

n accident that fell out at
play, the first season it was
rmed, in the year 1699, I
ered from that stage chro-
, Mr. John Bowman.
thario, after he is killed by
mont in the fourth act, lies
by proxy in the fifth,
d on a bier covered with
s by the property-man, and
face whitened by the bar-
the coat and periwig gene-
filled by one of the dressers.
of the capital actors in the
lished theatres have gene-
a dresser to themselves,
gh they are paid by the
ger, to be ready, on all
ions, for stage-guards, at-
nts, &c.

r. Powell played Lothario;
one Warren, his dresser,
ed a right of lying for his
r, and performing the dead
of Lothario, which he pro-
to act to the best ad-
ge; though Powell was
ant of the matter. The
act began, and went on,
ual, with applause; but,
the middle of the dis-
ul scene, Powell called
for his man Warren, who
dly replied, from the bier
he stage, 'Here, Sir!'
"Powell (who, as I said before,
"was ignorant of the part his
"man was doing) repeated, with-
"out loss of time, 'Come here
"this moment, you son of a
"w——e! or I'll break all the
"bones in your skin.' Warren
"knew his hasty temper; there-
"fore, without any reply, jumped
"off, with all his sables about
"him, which, unfortunately, were
"tied fast to the handles of the
"bier, and dragged it after him.
"But this was not all; the laugh
"and roar began in the audience,
"till it frightened poor Warren so
"much, that, with the bier at
"his tail, he threw down Calista
"(Mrs. Barry), and overwhelmed
"her with the table, lamp, book,
"bones, together with all the
"lumber of the charnel-house.
"He tugged, till he broke off his
"trammels, and made his escape;
"and the play, at once, ended
"with immoderate fits of laugh-
"ter."

31. THE FAIR QUAKER OF DEAL; or, *The Humours of the Navy*. Com. by Charles Shadwell. Acted at Drury Lane. 4to. 1710; 8vo. 1720. This play has no extraordinary merit in point of language; yet the plot of it is busy and entertaining, and the contrast drawn between the rough brutish tar, and the still more disgustful sea-fop, in the characters of Commodore Flip and Beau Mizen, is far from being a bad picture of the manners of some of the seafaring gentlemen even of this age; at the same time that their ready reformation, on being convinced of their errors, is a just compliment to the understandings of a set of men, who are the greatest glory of Britain, and the terror of all the rest of Europe.

32. THE FAIR QUAKER; or,

The Humours of the Navy. Com. by Captain Edward Thompson. Acted at Drury Lane. 8vo. 1773. The foregoing play very poorly altered. As forecastle jests are current only on the spot where they are born, or among people to whom coarseness of language is familiar, the representation of this comedy should be confined to Portsmouth or Plymouth, which never fail to produce such audiences as would applaud any performance like this of Captain Thompson.

33. A FAIRE QUARREL. Com. With new additions of Mr. Chaugh's and Trimtram's Roaring, and the Baud's Song. Never before printed. Acted before the King by the Prince's servants; written by Thomas Middleton and William Rowley, Gent. 4to. 1617; 4to. 1622. Dedicated to the nobly-disposed and faithful-breasted Robert Grey, Esq. Part of the plot of which, viz. the story of Fitz-Allen, Russel and Jane, may be found in a book, called *The Complaisant Companion*; and the incident of the physician tempting Jane, and afterwards accusing her, is borrowed from Cynthio's Novels, Dec. 4. Nov. 5. Scene London.

34. THE FAIR REFUGEE; or, *The Rival Jews.* Com. Performed at the Haymarket, 1785; but not in the regular season. Not printed.

35. THE FAIR RIVALS. Trag. of three acts. Acted at Bath, by the Duke of Grafton's company of comedians. By John Hewitt, Gent. 8vo. 1729. Printed at Bath.

36. THE FAIR SPANISH CAPTIVE. Tragi-Com. This play was advertised at the end of *Wit and Drollery, Jovial Poems,* 12mo. 1661, as then in the press: we believe, however, it never appeared.

37. THE FAIRY BENISON. Int. by the Rev. Samuel Bishop. Written in 1766. Printed in the first volume of his poems, 4to. 1796. It was designed to have been acted at Covent Garden Theatre, in compliment to the Royal Family, on the first appearance of the Prince of Wales at the theatre; but was rejected by the managers, who preferred Mr. Hull's FAIRY FAVOUR. See FAIRY FESTIVAL.

38 THE FAIRY COURT. Interlude, by Francis Gentleman. Not printed. This piece was performed by children at Chester, probably about the year 1760, and was very successful; having had a run of fifteen nights.

39. THE FAIRY FAVOUR. Masque. 8vo. 1767. This masque was written by Mr. Thomas Hull, for the entertainment of the Prince of Wales, the first time he came to the theatre. It was acted a few nights at Covent Garden. The design is simple and elegant, and the versification easy and harmonious.

40. THE FAIRY FAVOUR; or, *Harlequin Animated.* Pant. Performed at Drury Lane, 1790. The songs, and a description of this compiled pantomime, were published in 8vo. 1790, by James Wrighten, prompter, on the first night of its being represented.

41. THE FAIRY FESTIVAL. Masque. Acted at Drury Lane, May 13, 1797. This was intended as a compliment on the approaching nuptials of the Prince of Wirtemberg with the Princess Royal. It was magnificent, and did credit to the taste as well as liberality of the managers. The dialogue was chiefly the blank

of Mr. Bishop's *Fairy Beni-* lisguised under the semblance ose.

. FAIRY HILL; or, *May* Past. Op. in three acts, by am Mansell. This was writ- for a private theatre, and ed in 8vo. 1784.

. THE FAIRY OF THE LAKE, hn Thelwall. 8vo. 1801.

. THE FAIRY PRINCE. Mas. eorge Colman. Acted at nt Garden. 8vo. 1771. The er part of this masque was wed from Ben Jonson, with ddition of a few passages from speare, Dryden, and Gilbert . It was brought out only troduce the ceremony of the lation.

. THE FAIRY QUEEN. A Play, e list of those destroyed by Warburton's servant. It was bly not printed.

. THE FAIRY QUEEN. Op. . Acted at the Haymarket. 1692. This piece is from speare's *Midsummer Night's m.* The music by Purcell. eased the town; but, on ac- of the great expense in s, decorations, and machi- was not very profitable to concerned.

. THE FAIRY TALE. A Dra- Performance, by George an. Acted at Drury Lane, 1764; 1777. On the ill ss of the *Midsummer Night's m*, altered by this gentleman, bove drama was taken from d performed with great ap- e.

. THE FAITHFUL BRIDE OF NADA. A Play, by W. Ta- r. Acted at Drury Lane, 1704. Scene Granada.

. THE FAITHFUL FRIENDS. . by Francis Beaumont and Fletcher. This play was entered on the book of the Stationers' Company, June 29, 1660, but was never printed. A MS. copy of it is in the possession of the Rev. Henry Kett. See *The Gentleman's Magazine*, vol. lxxx. p. 321.

50. THE FAITHFUL GENERAL. Tragedy, by a young lady, who signs herself M. N. Acted at the Haymarket. 4to. 1706. In an advertisement prefixed to it, the author says her first intention was only to revive *The Loyal Subject* of Beaumont and Fletcher; but that she afterwards new-formed the episodes, altered the main design, and put the whole into her own language; so that scarcely any part of Beaumont and Fletcher was retained. Scene the city of Byzantium in Greece.

51. THE FAITHFUL IRISHWOMAN. Farce, by Mrs. Clive. Acted at Drury Lane, 1765, for her benefit. Not printed.

52. THE FAITHFUL PAIR; or, *Virtue in Distress.* Trag. "by "John Maxwell, being blind." Printed at York, by Thomas Gent, for the use of the author. 8vo. 1740. This piece, which we had not met with in any preceding list, is in the collection of Isaac Swainson, Esq. As the author was poor and blind when he wrote it, let the critic be dumb as to its demerits. It consists of only three short acts; and the whole *dramatis personæ* are, a king and his brother, a father and daughter, and a female attendant on the latter.

53. THE FAITHFUL SHEPHERD. A Pastoral Com. from the Italian, by D. D. Gent. 12mo. 1633. This is taken from the *Pastor Fido* of Guarini.

54. THE FAITHFUL SHEPHERD. Past. Tragi-Com. 12mo. 1736.

With a plate to each act. In the preface this translation, from Guarini, is said to be chiefly that of Sir Richard Fanshaw, with great improvements, by an ingenious gentleman, who would not permit his name to be mentioned.

55. THE FAITHFUL SHEPHERD. Dram. Past. translated from Guarini. 8vo. 1782. This is said to be attempted in the manner of the original. It is deserving of no notice.

56. THE FAITHFUL SHEPHERDESS. A Dramatic Pastoral, by J. Fletcher. 4to. [N. D.] 2d edit. 4to. N. D. [1629.] 3d edit. 4to. 1634; 8vo. 1778. This is the production of Fletcher alone. On its first appearance it met with an ill reception; but was afterwards represented before the King and Queen on Twelfth Night, 1633, and, as the title-page to the third edition says, divers times since with great applause, at the private house in Black Friars. It was introduced by a dialogue song, written by Sir W. Davenant, between a priest and a nymph, and closed with an epilogue, which was spoken by the Lady Mary Mordaunt.

57. THE FALL OF BOB; or, *The Oracle of Gin.* Trag. by Timothy Scrub, of Rag Fair, Esq. [John Kelly.] Acted at the Haymarket. It was occasioned by the gin-act, and was printed in 12mo. 1736.

58. THE FALL OF CARTHAGE. An Historical Trag. by William Shirley. This play was never acted; but was advertised as intended to be printed in the author's dramatic works.

59. THE FALL OF CARTHAGE. Trag. by William Watkins. Acted and printed at Whitby. 8vo. 1802.

60. THE FALL OF CARTHAGE. Trag. by John Joshua, Earl of Carysfort. 8vo. 1810. Scene Carthage. This play is written on the Greek model, with chorus and semichorus.

61. THE FALL OF THE EARL OF ESSEX. Trag. by Ja. Ralph. 8vo. 1731. This play is only an alteration from Banks. It was represented at the Theatre in Goodman's Fields, a place too far out of the strong tide of the critical current, to put any piece to that public kind of test whereby merit ought to be determined; yet even there it met with but middling success.

62. THE FALL OF THE FRENCH MONARCHY; or, *Louis the Sixteenth.* Hist. Trag. by John Bartholomew. 8vo. 1794.

63. THE FALL OF HAROLD. A Chaunt, obtained from a dramatic romance under this title, said to be at that time preparing for Covent Garden, by the author of *Hartford Bridge*, was printed in *The Diary* (a daily newspaper), Nov. 13, 1792.

64. THE FALL OF MARTINICO; or, *Britannia Triumphant.* Prel. Acted at Covent Garden, 1794, for the benefit of Mr. Bernard. Not printed.

65. THE FALL OF MILAN. Trag. Acted at the Haymarket, 1724. Not printed.

66. THE FALL OF THE MOGUL. Trag. by the Rev. T. Maurice. Never performed. This play is well written, partly on the Greek model; and the plot is founded on the interesting event of Nadir Shah's invasion of India, in 1738. It is printed in a volume with occasional poems. 8vo. 1806.

67. THE FALL OF MORTIMER. An Historical Play. Acted at the Haymarket. 8vo. 1731. This

performance is a completion of Ben Jonson's imperfect play of *Mortimer's Fall.* In a presentment delivered in to the Court of King's Bench, by the Grand Jury for the county of Middlesex, July 7, 1731, this piece was described as "a "false, infamous, scandalous, se- "ditious, and treasonable libel, "written, acted, printed, and pub- "lished, against the peace of our "Sovereign Lord the King, his "crown and dignity." (See the presentment at large in *The Gentleman's Magazine* for 1731, page 286.) We do not know whether any prosecution followed in consequence of this presentment.

68. THE FALL OF MORTIMER; *An Historical Play, dedicated to the Right Honourable the Earl of Bute.* 8vo. 1763. This is only a republication of the foregoing by Mr. Wilkes, who was the author of the elegant but severe dedication prefixed.

69. THE FALL OF MORTIMER. Trag. by the Right Hon. Morris Lord Rokeby. 8vo. 1806. Never performed. There is frequently force and spirit to be met with in the diction of this play; but the incidents and conduct of it are not so managed, as to produce the necessary degree of interest to have rendered it successful on the stage.

70. THE FALL OF PHAETON, intermixed with a pantomime, called *Harlequin restored; or, Taste à la Mode,* by Mr. Pritchard. Acted at Drury Lane. 8vo. 1736. Music by Arne.

71. THE FALL OF PORTUGAL; or, *The Royal Exiles.* Trag. 8vo. 1808. This play, which never was acted, nor was perhaps designed for performance, we have heard ascribed to Dr. Wolcot, usually called Peter Pindar. The incidents are too few, and the fourth and fifth acts too barren, to have given the piece any interest on the stage; nor can we, on the whole, praise the diction very highly, though we occasionally meet with spirited passages. The scene is Lisbon; and the subject the entrance of the French into that capital, at the moment of the court's embarkation for the Brazils. We hope the author will never fall into the hostile hands of the French Marshal Junot; on whom he has thrown such contempt, as to confine his part in this piece (though Commander in Chief of the French army) to the delivery of four words: "Who guides our march?"

72. THE FALL OF PUBLIC SPIRIT. Dramatic Satire in two acts. 8vo. 1757.

73. THE FALL OF ROBESPIERRE. Hist. Drama, by S. T. Coleridge, of Jesus College, Cambridge. 8vo. 1794. The plot of this piece is a simple representation of a recent fact; and the diction seems an imitation of the impassioned language of the French orators.

74. THE FALL OF SAGUNTUM. Trag. by Phil. Frowde. 8vo. 1727. Acted at Lincoln's Inn Fields, with but indifferent success, notwithstanding it had considerable merit, and was highly commended by the critical journalists of that time.

75. FALL OF TARQUIN; or, *The Distressed Lovers.* Tragedy. Acted by the Duke of Norfolk's servants, at Merchant Taylors' Hall, in York. Written by a gentleman of York. Printed at Newcastle upon Tyne. 4to. 1713. Dedicated to Lord Harvey, Baron of Ickworth, by the booksellers.

76. THE FALL OF TARQUIN. Trag. by William Hunt. 12mo. 1713. The name of this play (which is another edition of the foregoing) points out its story, and

the scene of it lies at Rome. It is a most wretched performance; and was never acted or printed any where but at York, where the author was then stationed as collector of the excise.

77. FALLACY; or, *The Troubles of Great Hermenia.* In Harleian MSS. No. 6869.

78. THE FALLS OF CLYDE; or, *The Fairies.* Dramatic Past. Edinburgh. 8vo. 1806. Not acted. This is a Scottish piece, in five acts; to which are prefixed, three preliminary dissertations.

79. FALSE ALARMS; or, *My Cousin.* Comic Opera, by James Kenney. Acted at Drury Lane. 8vo. 1807. This piece, of which the story and style of writing are superior to those of most of our musical dramas, was very well received.

80. FALSE AND TRUE; or, *The Irishman in Italy.* Com. by the Rev. Mr. Moultru. Acted at the Haymarket. 8vo. 1798; 8vo. 1806. The first edition was published anonymously, and without the second title. There is both humour and interest in this piece, which we conjecture to be of foreign origin, and it met with success. The music by Dr. Arnold.

81. FALSE APPEARANCES. Com. altered from the French, by the Right Hon. Henry Seymour Conway. Acted six nights at Drury Lane. 8vo. 1789. This play is an alteration of the *Dehors Trompeurs* of Mons. Boissey, and was originally performed at Richmond House; the characters being thus represented:—The Baron, the Earl of Derby; Mons. De Foiles, Captain Merry; Champagne, Captain Howarth; the Marquis, Lord Henry Fitzgerald; the Countess, Mrs. Damer; Celia, Miss Hamilton; Lisette, Mrs. Bruce; Lucile, Miss Campbell. When produced at Drury Lane, it received the additional character of the Abbé, and some other alterations from its original state. It is dedicated to Miss Farren, now Countess of Derby, and has an epilogue, written by General Burgoyne.

82. FALSE COLOURS. Com. by Edward Morris. Acted by the Drury Lane company, at the Opera House, in the Haymarket. 8vo. 1793. The dialogue is neat, if not highly pointed, and the plot is not unskilfully managed. Sir Paul and Lady Panic, and Lord Visage, are happy attempts at character, and the piece was well received.

83. FALSE CONCORD. Farce. Acted at Covent Garden, March 20, 1764, for the benefit of Mr. Woodward. Not printed. The author of this piece was the Rev. James Townley, formerly master of Merchant Taylors' School. The application of the title to the story was rather quaint; the plot being the marriage of a nobleman of shattered fortune into a plumb-fraught tradesman's family. It is worthy of remark, that in this farce were three characters (Lord Lavender, Mr. Sudley an enriched soap-boiler, and a pert valet) which were afterwards transplanted, with the dialogue of some scenes, nearly *verbatim*, into *The Clandestine Marriage* (brought out two years afterwards), under the names of Lord Ogleby, Mr. Sterling, and Brush. These facts were first made public by Mr. Roberdeau, in his "*Fugitive Verse and Prose*," published in 1801; Mr. R. having married a daughter of the late Mr. Townley. The prologue to *False Concord* will be found in *The London Magazine*, vol. xxxiii. p. 209.

84. THE FALSE COUNT; or, *A*

New Way to play an old Game. Com. by Mrs. Behn. Acted at the Duke's Theatre. 4to. 1682. The hint of the haughty Isabella's being readily imposed upon by the chimney-sweeper, whom her lover Carlos had equipped out as a count, is borrowed from the *Precieuses Ridicules* of Moliere. The humour of this character, however, is somewhat too low and farcical.

85. FALSE DELICACIES. Com. in three acts. Printed in the 10th volume of *The Lady's Monthly Museum*. 12mo. 1803. It is a translation from the French, by J.T.

86. FALSE DELICACY. Com. by Hugh Kelly. Acted at Drury Lane. 8vo. 1768. This play, which is supposed to have received some improvements from Mr. Garrick, was acted with considerable success on its original appearance. "The sale of it (says the author "of Mr. Kelly's life) was exceed-"ingly rapid and great; and it was "repeatedly performed through-"out Britain and Ireland to crowd-"ed audiences. Nor was its re-"putation confined to the British "dominions. It was translated "into most of the modern lan-"guages; viz. into Portuguese, "by command of the Marquis de "Pombal, and acted with great "applause at the public theatre "at Lisbon; into French by the "celebrated Madame Riccoboni; "into the same language by ano-"ther hand, at the Hague; into "Italian at Paris, where it was "acted at the *Theatre de la Co-"medie Italienne*; and into Ger-"man."

87. FALSE DELICACY. Dram. translated from Kotzebue, by Benjamin Thompson. 8vo. 1800. Never acted.

88. THE FALSE DEMETRIUS. Play, in five acts, announced as in preparation at Drury Lane, in the early part of the year 1802. It has not yet been performed; but Mr. Cumberland is its author.

89. THE FALSE DERVISE. Int. by Charles Dibdin. Not printed. It was sent by its author from France to Mr. Harris, for performance at Covent Garden; but never appeared.

90. THE FALSE FAVOURITE DISGRAC'D, *and the Reward of Loyalty*. Tragi-Com. penned by George Gerbier D'Ouvilly. 12mo. 1657. This piece was never acted, but was printed for Robert Crofts, at the Crown, in Chancery Lane, under Sergeants' Inn. It consists of 112 pages, is a very scarce play, and not without considerable merit. The scene is laid in Florence, from whose history, in the time of the Medicis, the story is formed. The plot turns on the treachery of Hippolito, the False Favourite, by whose unfounded accusations, and perfidious intrigues, Pausanio is banished; the mutual attachment between Duke Cosmo and Lucebella, the daughter of Pausanio, nearly defeated (with a view to the Favourite's gaining her hand), and Martiano, her brother, driven into rebellion. These artifices are at length discovered, Hippolito is forgiven, and all terminates happily. The piece is dedicated to Aubrey de Vere, Earl of Oxford, &c. to William Lord Craven, Baron of Hamstead-Marshal, *my noble Lord and Colonel*; and to John Lord Bellasis, Baron of Worlaby, and is dated Sept. 1, 1657. Then follow several commendatory verses, by James Howell, E. Aldrick, Thos. Revel, A. Prissoe, and J. Cole. A specimen of this play is given in *Censura Literaria*, volume ii. p. 76.

91. THE FALSE FRIEND; or, *The Fate of Disobedience.* Trag. by Mary Pix. Acted at Little Lincoln's Inn Fields. 4to. 1699.

92. THE FALSE FRIEND. Com. by Sir J. Vanbrugh. 4to. 1702. Acted at Drury Lane; Whincop says, with good success.

93. THE FALSE FRIEND. Com. altered from Vanbrugh, by J. P. Kemble, and acted at Drury Lane, 1789, but not with much success. The most material alterations are in the catastrophe. In the original, Don John is made to fall a victim to his treachery, being stabbed by his friend, Don Pedro, through mistake. In the alteration, he is struck with a sudden penitence, and, by a timely discovery, prevents the quarrel between Guzman and Pedro. Not printed.

94. THE FALSE FRIEND; or, *Assassin of the Rocks.* Mus. Dram. by J. C. Cross. Acted at the Circus. Published in *Circusiana.* 12mo. 1809.

95. THE FALSE FRIENDS. Com. translated from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

96. THE FALSE GUARDIANS OUTWITTED. Ballad Opera, by William Goodall. 8vo. 1740. Printed in a collection, called, "The true Englishman's Miscel-"lany." It does not seem to have been ever acted.

97. FALSE IMPRESSIONS. Com. by Richard Cumberland. Acted at Covent Garden. 8vo. 1797. This is evidently dramatized from the author's own novel, called "*Henry*;" and it appears from the prologue, that Mr. Cumberland has rather given way to the present taste of the public for farcical comedies, than approved of it. It was well received.

98. FALSE INDIFFERENCE. Dram. Piece. See THEATRICAL RECORDER.

99. THE FALSE ONE. Trag. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The story of this play is founded on the adventures of Julius Cæsar while in Egypt, and his amours with Cleopatra, as taken from Suetonius, Plutarch, and other historians of those times. Scene Egypt.

100. FALSE SHAME. Com. in four acts, translated from the German of Kotzebue. 8vo. 1799. Never performed.

101. FALSTAFF'S WEDDING. Com. *being a Sequel to the Second Part of the Play of King Henry the Fourth. Written in Imitation of Shakespeare,* by Dr. Kenrick. 8vo. 1766.

102. FALSTAFF'S WEDDING. Com. by Dr. Kenrick. Acted at Drury Lane. 8vo. 1766; 8vo. 1773. This is an alteration of the former play, and was acted at Mr. Love's benefit, who represented Falstaff, in 1766. When Shakspeare's Falstaff is forgotten, Dr. Kenrick's imitation of him may be received on the stage. In the foregoing performance were king, princes, and nobility among the dramatis personæ; all of whom Dr. Kenrick turned out of his present drama, with as little ceremony as a French Jacobin would have used in reality. We should however add, that the present comedy is no contemptible performance.

103. FALSTAFF'S WEDDING. Farce, of two acts. Performed at Drury Lane, for Mr. Palmer's benefit, May 11, 1803. The foregoing piece reduced; we know not by whom. Not printed.

104. THE FAMILY COMPACT. Farce, by the Rev. John Rose. Acted at the Haymarket, 1792; but with-

out much success, being performed only three nights. Not printed.

105. FAMILY DISTRESS. Dram. altered from Kotzebue's *Self-Immolation*, and acted at the Haymarket, 1799, but not with much applause. The distress of a starving family is not well suited to representation on a British, whatever it may be on the German, stage. The piece, however, was moral and affecting. Not printed.

106. FAMILY DISTRESS. Play, translated from the *Self-Immolation* of Kotzebue, by H. Neuman. 8vo. 1799. Never acted.

107. THE FAMILY LEGEND. Tragedy, by Joanna Baillie. 8vo. 1810. This play, which is founded on a well-known Highland story, which lately furnished Mr. Campbell with the theme of his beautiful poem of *Glenara*, was acted at the New Theatre Royal, Edinburgh, and well received. The prologue is by Mr. Walter Scott, the epilogue by Mr. Mackenzie.

108. THE FAMILY OF LOVE. Comedy, by Thomas Middleton. Acted by the Children of the Revels. 4to. 1608. Scene London. This play is spoken of by Sir Thomas Barnwell, in Shirley's *Lady of Pleasure*, act i. scene 1.

109. THE FAMILY PARTY. Com. 8vo. 1789. This afterpiece was acted at the Haymarket, and pretty well received. It is broad farce; but there is considerable merit in the character of Sir Toby Twaddle.

110. FAMILY QUARRELS. Com. Op. by Thomas Dibdin. Acted at Covent Garden. 8vo. 1802; 1805. As a dramatic composition, this is inferior to many of the author's productions; but some charming music gave it success on the stage.

111. FANCIES CHASTE AND NOBLE. T. C. by J. Ford. Acted at the Phœnix, Drury Lane. 4to. 1638.

112. THE FANCY'D QUEEN. An Opera, Anonymous. 8vo. 1733. Acted at Covent Garden. This was written by Robert Drury.

113. FANCY'S FESTIVALS. Masq. in five acts, by Thomas Jordan. 4to. 1657. This piece is said in the title-page to have been privately presented by many civil persons of quality, and at their request printed, with many various and delightful new songs, for the further illustration of every scene. In this play the following lines are spoken by a soldier, and have moral truth and poetical merit enough to claim a more general notice than they are likely to have in the drama itself:

"Our *God* and *soldier*, men alike adore,
"Just at the brink of ruin, not before:
"The danger past, both are alike requited,
"*God* is forgotten, and the *soldier* slighted."

114. THE FAREWELL AND RETURN; or, *The Fortune of War*. Ballad Farce, Anonymous. 12mo. What the date of this little piece is, when or where, or if even at all presented on the stage, we know not. But from the general tenour of the piece, which is no more than a few songs, put together into the form of a kind of interlude, representing a sailor's farewell to his lass, and return after a successful cruise, the plan seems borrowed from a couple of prints, intitled, *The Sailor's Farewell*, and *The Sailor's Return*; and we should imagine it had been written about the beginning of the Spanish war in 1739, and probably performed by way of an interlude or entertainment between the acts. In the only edition we have seen of it, which appears,

however, to be a spurious one, there is printed along with it another little piece of somewhat the same nature, intitled, *The Press-Gang*, which see under its proper title.

115. FAREWELL, FOLLY; or, *The Younger the Wiser*. Com. by P. A. Motteux. 4to. 1707. This piece contains a musical interlude, called *The Mountebank*; or, *The Humours of the Fair*; and was acted at the Theatre Royal. It is little more than an alteration and enlargement of *The Amorous Miser*.

116. THE FARMER. Musical Farce, by John O'Keeffe. 8vo. 1798. Acted at Covent Garden, 1787, with great applause. It still continues one of the most popular afterpieces that are exhibited.

117. THE FARM HOUSE. Com. in three acts, by John Philip Kemble. Acted at Drury Lane. 8vo. 1789. This farce is taken from Johnson's *Country Lasses*, and was received with applause.

118. THE FARM HOUSE STORY. Com. in three acts. Printed in the 11th vol. of *The Lady's Monthly Museum*. 12mo. 1803.

119. THE FARMER'S JOURNEY TO LONDON. Farce, in three acts. 8vo. 1769. A miserable production.

120. THE FARMER'S RETURN FROM LONDON. Interlude. 4to. 1762. This little piece was written by Mr. Garrick, and is published with a frontispiece designed by Mr. Hogarth. The plan of it is a humorous description in rhyme given by a farmer to his wife and children on his return from London, of what he had seen extraordinary in that great metropolis; in which, with much humour and satire, he touches on the generality of the most temporary and interesting topics of conversation, viz. the illustrious royal pair, the coronation, the entertainments of the theatre, and the noted imposition of the Cock Lane ghost. It was originally written to do Mrs. Pritchard a piece of service at her benefit; but, meeting with universal applause, was repeated between play and farce many times during the course of the season.

121. FARRE FETCHED AND DEAR BOWGHT YS GOOD FOR LADIES. A Play, entered on the book of the Stationers' Company, by Thomas Hackett, 1566, but we believe never printed.

122. THE FARO TABLE. Com. Acted at Covent Garden, April 4, 1789. This was an alteration of Mrs. Centlivre's *Gamester*, with the addition of some new characters, particularly one of a pugilist, adapted to the present times. The alterations were not inferior to the original performance, and were very well connected with it; but the piece, which was acted for Mr. Lewis's benefit, was never repeated, nor printed.

123. FASHION; or, *The World as it goes*. Mus. Ent. in two acts, by Archibald Maclaren. 12mo, 1802. Never acted.

124. FASHION DISPLAYED. Com. by Mrs. Philippina Burton. Acted one night at the Haymarket, April 27, 1770, for the author's benefit. Not printed.

125. THE FASHIONABLE CROP QUIZZ'D!!! Farce, performed at Dublin, for Mr. Moss's benefit, 1792. Not printed.

126. THE FASHIONABLE FRIENDS. Com. Acted at Drury Lane. 8vo. 1802. The dialogue of this piece is sprightly, the situations, in general, are well imagined, and the characters not ill drawn. It did not, however, meet with success: some reprehensible equi-

voques displeased the audience; the critics pronounced it an immoral play, and its second night's performance was its last. This comedy was said to have been found among the papers of the late Horace Walpole, Earl of Orford, and had some months before been performed by ladies and gentlemen at Strawberry Hill; whence (in an evil hour) it was transplanted to a Theatre Royal. It professes to present a picture (though we hope not a faithful resemblance) of fashionable friendship. Sir Dudley Dorimant and Mr. Lovewell are two men of ton, brought up at the same school, educated at the same university, companions in the same tour; and yet, though it might be expected that this similarity of pursuits would have linked them in the closest bonds of amity, they continually endeavour to undermine each other. Sir Dudley attempts, under the cloak of sentimental friendship, the seduction of Mrs. Lovewell; and her husband, in revenge, uses every means to dissolve an intended matrimonial connexion between the Baronet and Miss Racket, a young lady, though eminently accomplished, yet consummately ignorant, but whose fortune was necessary to repair the breaches in the estate of her admirer. Sir Valentine Vapour is a schemer; but the satire he is meant to convey is puerile and hacknied on the stage. Mrs. Racket is a motley character, indeed; and, if she were minutely dissected, would be found to be composed of Fielding's Miss Western, Sheridan's Mrs. Candour, with a taste of his Malaprop; and the remainder made up of all the scandalous, ignorant, amorous old gentlewomen who have strutted their hour upon the stage for the last century. Lady Selina is held up to view as a woman of fashion, followed, copied, and admired; but concealing, under an affected languor of constitution, and the most romantic professions of friendship, a head devoted to intrigue, a heart dead to every sensation of principle or honour, and desires the most loose and abandoned. The scenes were tediously protracted, and barren of entertainment. Though aided by the powerful talents of Mrs. Jordan, Miss Pope, and Mr. King, the piece was completely condemned on the second performance, and withdrawn.

127. FASHIONABLE FRIENDSHIP. Ballad Opera, by William Shirley. Not acted. This piece was promised in the author's dramatic works.

128. THE FASHIONABLE LADY; or, *Harlequin's Opera*, by J. Ralph. 8vo. 1730. This piece was performed at Goodman's Fields, and is one of the many motley compositions of speaking and singing, to which the great success of the *Beggar's Opera* gave birth. It met, however, with tolerable success.

129. FASHIONABLE LEVITIES. Com. by Leonard M'Nally. Acted at Covent Garden, with good success. 8vo. 1785.

130. THE FASHIONABLE LOVER; or, *Wit in Necessity*. Com. Anonymous. 4to. 1706. Scene London. By the dramatis personæ, it appears to have been acted at Drury Lane.

131. THE FASHIONABLE LOVER. Com. by Richard Cumberland. Acted at Drury Lane. 8vo. 1772. This piece followed *The West Indian* too soon to increase the reputation of its author. It was coldly received the first night;

but undergoing some judicious alterations, improved in the public favour.

132. FAST AND WELCOME. C. by Philip Massinger. Entered on the book of the Stationers' Company, June 29, 1660; and was one of those destroyed by Mr. Warburton's servant.

133. FAST ASLEEP. Mus. Ent. by Samuel Birch. Acted one night at Drury Lane, 1797; but condemned. The main idea appeared to have been borrowed from *The Narcotic*, which had been published about ten years before. A lover, in the course of his amorous tale, swallows an opiate by mistake, and falls fast asleep in the presence of his mistress. Not printed.

134. THE FATAL BROTHERS. Trag. by Robert Davenport. Entered on the book of the Stationers' Company, June 29, 1660, but not printed.

135. THE FATAL CONSTANCY. Tragedy, by Hildebrand Jacob. 8vo. 1723. This play was acted five times, at the theatre in Drury Lane.

136. FATAL CONSTANCY; or, *Love in Tears*. A sketch of a Tragedy, in the heroic taste, by William Whitehead. Printed in 12mo. 1754, in a volume of Poems. This performance afterwards made part of Mr. Foote's farce of *The Diversions of the Morning*.

137. THE FATAL CONTRACT. A French Tragedy, by William Heminge. 4to. 1653. This play met with great success at its first representation, and was revived twice after the Restoration, under different titles; viz. first by that of *Love and Revenge*; and afterwards, in the year 1687, under that of *The Eunuch*. The scene lies in France; and the plot is taken from the French history, in the reign of Childeric I. and Clotaire II.

138. THE FATAL CURIOSITY. A true Tragedy, by George Lillo. Acted at the Haymarket, 1736. 8vo. 1737. This piece consists but of three acts. The story of it, however, is very simple and affecting, and is said to have been founded on a real fact, which happened at Bohellan, a small barton in the parish of Gluvias, in Cornwall. Mr. Harris, in his *Philological Inquiries*, p. 154, says, that in this tragedy we find the model of a perfect fable, of which he gives the following analysis: "A "long-lost son, returning home "unexpectedly, finds his parents "alive, but perishing with indi- "gence. The young man, whom, "from his long absence, his pa- "rents never expected, discovers "himself first to an amiable friend, "his long-loved Charlotte, and "with her concerts the manner "how to discover himself to his "parents. It is agreed he should "go to their house, and there re- "main unknown till Charlotte "should arrive and make the "happy discovery. He goes thi- "ther accordingly; and having, "by a letter of Charlotte's, been "admitted, converses, though un- "known, both with father and "mother, and beholds their mi- "sery with filial affection; com- "plains at length he was fatigued "(which in fact he really was), "and begs he may be admitted "for a while to repose. Retiring, "he delivers a casket to his mo- "ther, and tells her it is a deposit "she must guard till he wakes. "Curiosity tempts her to open "the casket, where she is daz- "zled with the splendour of in- "numerable jewels. Objects so "alluring suggest bad ideas, and

" poverty soon gives to those ideas " a sanction. Black as they are, " she communicates them to her " husband, who, at first reluctant, " is at length persuaded, and, for " the sake of the jewels, stabs " the stranger while he sleeps. " The fatal murder is perpetrating, " or at least but barely perpetrated, " when Charlotte arrives, full of " joy, to inform them that the " stranger within their walls was " their long-lost son."

To this analysis Mr. Harris adds, " It is no small praise to this af- " fecting fable, that it so much " resembles the *Œdipus Tyrannus* " of Sophocles. In both trage- " dies, that which apparently leads " to joy, leads in its completion " to misery; both tragedies con- " cur in the horror of their dis- " coveries; and both in those " great outlines of a truly tragic " revolution, where (according to " the nervous sentiment of Lillo " himself) we see the two ex- " tremes of life,

" The highest happiness and deepest woe,
" With all the sharp and bitter aggravations
" Of such a vast transition."——

The story of this piece is taken from a pamphlet entitled " News " from Perin in Cornwall, of a " most bloody and unexampled " Murther, very lately committed " by a Father on his owne Sonne " (who was lately returned from " the Indyes), at the Instigation " of a merciless Stepmother. To- " gether with their several most " wretched Endes; being all per- " formed in the Month of Sep- " tember last, Anno 1618." 4to. B. L.

The father, says an account before us, " had been blessed with " ample possessions and fruitful " issue, unhappy only in a younger " son; who, taking liberty from " his father's bounty, and with a " crew of like condition, that were " wearied on land, they went " roving to sea; and, in a small " vessel, southward, took booty " from all whom they could mas- " ter, and so increasing force and " wealth, ventured on a Turks- " man in the Straits; but by mis- " chance their own powder fired " themselves; and our gallant, " trusting to his skilful swimming, " got ashore upon Rhodes, with " the best of his jewels about him, " where, offering some to sale to " a Jew, who knew them to be " the governor's of Algier, he was " apprehended, and as a pirate " sentenced to the gallies amongst " other Christians, whose miser- " able slavery made them all stu- " dious of freedom; and with wit " and valour took opportunity and " means to murder some officers, " got aboard of an English ship, " and came safe to London, where " His Majesty and some skill made " him servant to a surgeon, and " sudden preferment to the East " Indies; there by this means he " got money, with which return- " ing back, he designed himself " for his native county, Cornwall; " and in a small ship from Lon- " don, sailing to the west, was " cast away upon the coast; but " his excellent skill in swimming, " and former fate to boot, brought " him safe to shore; where, since " his fifteen years absence, his " father's former fortunes much " decayed, now retired him not " far off to a country habitation, " in debt and danger.

" His sister he finds married to " a mercer, a meaner match than

" her birth promised: to her at
" first appears a poor stranger, but
" in private reveals himself, and
" withal what jewels and gold he
" had concealed in a bow-case
" about him; and concluded, that
" the next day he intended to ap-
" pear to his parents, and to keep
" his disguise till she and her
" husband should meet, and make
" their common joy complete.

" Being come to his parents,
" his humble behaviour, suitable
" to his suit of clothes, melted
" the old couple to so much com-
" passion, as to give him covering
" from the cold season under their
" outward roof; and by degrees
" his travelling tales, told with
" passion to the aged people, made
" him their guest so long, by the
" kitchen fire, that the husband
" took leave and went to bed;
" and soon after his true stories
" working compassion on the
" weaker vessel, she wept, and
" so did he; but compassionate
" of her tears, he comforted her
" with a piece of gold, which gave
" assurance that he deserved a
" lodging, to which she brought
" him; and being in bed, shewed
" her his girdled wealth, which
" he said was sufficient to relieve
" her husband's wants, to spare
" for himself; and being very
" weary, fell fast asleep.

" The wife, tempted with the
" golden bait of what she had, and
" eager of enjoying all, awaked
" her husband with this news, and
" her contrivance what to do;
" and, though with horrid appre-
" hension he oft refused, yet her
" puling fondness (Eve's enchant-
" ments) moved him to consent,
" and rise to be master of all, and
" both of them to murder the
" man; which instantly they did,
" covering the corpse under the
" clothes till opportunity to con-
" vey it out of the way.

" The early morning hastens
" the sister to her father's house,
" where she, with signs of joy,
" inquires for a sailor that should
" lodge there the last night: the
" parents slightly denied to have
" seen any such, until she told
" them it was her brother, her
" lost brother; by that assured
" scar upon his arm, cut with a
" sword in his youth, she knew
" him, and were all resolved this
" morning to meet there and be
" merry.

" The father hastily runs up,
" finds the mark, and, with horrid
" regret of this monstrous murder
" of his own son, with the same
" knife cut his own throat.

" The wife went up to consult
" with him, where in a most
" strange manner beholding them
" both in blood, wild and aghast,
" with the instrument at hand,
" readily rips up her own belly
" till the guts tumbled out.

" The daughter, doubting the
" delay of their absence, searches
" for them all, whom she found
" out too soon, with the sad sight
" of this scene; and being over-
" come with horror and amaze of
" this deluge of destruction, she
" sank down and died: the fatal
" end of that family.

" The truth of which was fre-
" quently known, and flew to
" court in this guise; but the im-
" printed relation conceals their
" names, in favour to some neigh-
" bour of repute, and akin to that
" family.

" The same sense makes me
" silent also." *Frankland's Annals*, fol. 1681.

139. FATAL CURIOSITY. A true Tragedy. Altered by George Colman, and revived at the Haymarket,

1782. 8vo. 1783. The eulogium pronounced by Mr. Harris on this play seems to have directed Mr. Colman's attention to it. That gentleman, with his accustomed ability, has here made some very judicious alterations. On Mr. Harris's comment he says, "it is in "general just; yet he seems to "have given a sketch of the fable "from an imperfect recollection "of the circumstances, without "the book before him. He ap- "pears to have conceived, that "the tragedy derived its title from "the curiosity of Agnes to know "the contents of the casket; but "that Lillo meant to mark, by "the title, the *Fatal Curiosity* of "young Wilmot, is evident from "the whole scene between him "and Randal, wherein he arranges "the plan of his intended inter- "view with his parents; which "arrangement Mr. Harris erro- "neously attributes to his confer- "ence with Charlotte. The prin- "ciple of curiosity is openly "avowed and warmly sustained "by young Wilmot, and humbly "reprehended by Randal." The improvements made by Mr. Colman consisted chiefly in removing the blemishes noticed by Mr. Harris, expunging the rhyming conclusions of acts and scenes, correcting some minute inaccuracies of language, and mitigating the horror of the catastrophe, by omitting some expressions rather too savage, and introducing one or two touches of remorse and tenderness. In its altered state it met with success. See THE SHIPWRECK.

140. THE FATAL DISCOVERY; or, *Love in Ruins*. Trag. Anon. Acted at Drury Lane. 4to. 1698. The scene of this play lies in Venice, but the original design of the plot seems taken from the old story of Œdipus and Jocasta. The preface contains an answer to a copy of verses written by Dryden, and prefixed to the tragedy of *Heroic Love*. See INNOCENCE DISTRESS'D.

141. THE FATAL DISCOVERY. A Tragedy, by John Home. Acted at Drury Lane. 8vo. 1769. This play is a disgrace to the talents that produced the beautiful tragedy of *Douglas*. It is indeed little better than Fingal in verse. The defects of it, however, were not superior to the ridiculous improprieties displayed in its representation. On the stage, we saw the youthful Ronan *bounding* with all the vigour and alacrity that age, gout, and rheumatism, usually inspire. The heroes of this truly Erse performance,

—who never yet had being,
Or, being, wore no breeches,

were invested in gold and purple, while a Grecian palace was allotted to the monarch of a rock. These circumstances sufficiently prove, that a manager ought to be conversant with the customs, habits, arms, and architecture, peculiar to various countries; that, when he supplies theatrical decorations, he may avoid anachronisms and absurdities. *The Fatal Discovery* ran a few nights without reputation, and, as it is said, with very inconsiderable emolument to the author.

This play, however, was patronized by Mr. Garrick, who had refused *Douglas* before it was offered to Mr. Rich, who received it. Surely a manager should bring with him to his task a perspicacity that will enable him to distinguish real merit, a liberality that will permit him to reward it, and a spirit which no faction can over-

awe, or betray into partial determinations.

The title under which this tragedy was originally intended to have been produced was "RIVINE;" but to such a height had party-prejudice arisen against Mr. Home at the time when it was in preparation (on account of his enjoying the patronage of the Earl of Bute), that it was found expedient to substitute the one that it now bears; and to prevail upon another gentleman to profess himself the author. By some means the real author was discovered; and, after the twelfth night, Mr. Garrick was threatened with having his house burnt down if he did not immediately suspend the performance of the play: an injunction with which, however unreasonable, he thought it advisable to comply.

142. THE FATAL DOWRY. Tr. by Ph. Massinger and Nathaniel Field. Acted at Black Friars. 4to. 1632. The pious behaviour of Charolois, in voluntarily giving up himself to imprisonment as a ransom for the corpse of his father, in order to obtain for it the rites of interment, is taken from the story of Cimon the Athenian, related by Val. Maxim. lib. v. cap. 4. Mr. Rowe has made use of the same circumstance to heighten the amiableness of Altamont in his *Fair Penitent*; the plot of which, as before observed, is in great measure borrowed from this play. Nerestan's behaviour also, in the tragedy of *Zara*, seems to owe its origin to this hint, though different in some respect as to the particular situation of the action.

143. THE FATAL ERROR. Tr. by Benjamin Victor. 8vo. 1776. The subject of this play is taken from Heywood's *Woman killed with Kindness*. It was never acted.

144. THE FATAL EXTRAVAGANCE. Trag. by Joseph Mitchell. 8vo. 1720. Dublin, 8vo. 1726 This play was originally written in one act, with only four characters, and was performed at the Theatre in Lincoln's Inn Fields. It was, however, afterwards enlarged into five acts, with two additional characters, and presented at Drury Lane with success in 1726. The groundwork of it is borrowed from *The Yorkshire Tragedy*, but the language is new. It is said, that the author had great assistances in it from Mr. Aaron Hill; nay, Victor, in his *History of the Stage*, vol. ii. p. 123, positively asserts, that the last-named gentleman wrote the play, got it acted, and supported it on the supposed author's third night; Mr. Mitchell being at that time in great distress. It is also inserted in the edition of Mr. Hill's works as one of his productions.

145. THE FATAL EXTRAVAGANCE. Trag. by Joseph Mitchell. Acted at Lincoln's Inn Fields. 12mo. 1726. The foregoing play, enlarged to five acts.

146. FATAL FALSHOOD; or, *Distressed Innocence*. Trag. in three acts, by J. Hewitt. Acted at Drury Lane. 8vo. No date. [1734.] It was performed four nights, but has little merit.

147. FATAL FALSHOOD. Trag. by Miss Hannah More. Acted only three nights at Covent Garden. 8vo. 1779.

148. THE FATAL FRIENDSHIP. A Play, by Mr. Burroughes; entered on the book of the Stationers' Company, Sept. 4, 1646, but never printed.

149. FATAL FRIENDSHIP. Tr.

by Cath. Trotter, afterwards Cockburne. 4to. 1698. Acted at Lincoln's Inn Fields, with great applause. This play was reprinted in the Collection of Mrs. Cockburne's Works published by Dr. Birch, 2 vols. 8vo. 1751. It is the most perfect of her dramatic pieces.

150. THE FATAL JEALOUSY. Trag. Acted at the Duke's Theatre. 4to. 1673. Anonym. It is, however, ascribed by his contemporaries to Nevil Payne. The scene of it is laid in Naples, and the plot borrowed from Beard's Theatre, *The Unfortunate Lovers*, &c. The character of Jasper seems to be a bad copy of Iago, in *Othello*; and the author has rendered this a very bloody tragedy, without paying a due, or indeed any, regard to poetic justice. Among the Dramatis Personæ, we find Nat. Lee the poet, who performed the small part of the captain of the guard.

151. THE FATAL INCONSTANCY; or, *The Unhappy Rescue*. Trag. by Mr. R. Phillips. 4to. 1701. This piece and its author we find only mentioned by Coxeter in his MS. notes; who tells us moreover that the scene of it is laid near London, and that the prologue was written by Mr. Johnson.

152. THE FATAL INTERVIEW. Trag. by Thomas Hull. Acted at Drury Lane, 1782. Not printed. This was a prose tragedy, in imitation of Lillo and Moore. It met with a very cold reception, and was performed only three nights. A part of the plot was taken from the third and fourth volumes of Richardson's *Pamela*, usually called *Pamela in High Life*.

153. THE FATAL LEGACY. Tr. Anonym. 8vo. 1723. Acted at Lincoln's Inn Fields. This is a translation of Racine's *Thebais*. The author, as appears by the dedication, was a young lady. It was coldly received on the stage, being acted only three times. Mears's Catalogue calls her J. Robe.

154. FATAL LOVE. *A French Tragedy, by George Chapman.* In this manner a play is entered on the book of the Stationers' Company, June 29, 1660; but it was not printed.

155. FATAL LOVE; or, *The Forc'd Inconstancy*. Trag. by Elk. Settle. Acted at the Theatre Royal. 4to. 1680. The plot of this play may be traced to its origin by reading the fifth book of Tatius's romance of *Clitophon and Leucippe*. It does not appear to have had any success.

156. FATAL LOVE; or, *The Degenerate Brother*. Trag. by Osborne Sidney Wandesford. 8vo. 1730. This play was acted, as the author himself informs us, at the Haymarket, without success; which failure, however, he in his preface attributes to the performers, by whom it seems to have been curtailed, and negligently acted. Yet perhaps the reader may find a better reason for its want of approbation occur to him on the perusal of it.

157. THE FATAL MARRIAGE; or, *The Innocent Adultery*. Trag. by Thomas Southerne. Acted at the Theatre Royal. 4to. 1694. This play met with great success at its first coming out, and has been often performed since with as great approbation, the tragical part of it being extremely fine and very affecting. It is, however, like his *Oroonoko*, interwoven with comic scenes, so much inferior in point of merit to the other parts,

that it has frequently been laid aside for a considerable time. The scene lies in Brussels; the plot of the tragedy is, by the author's own confession, taken from a novel of Mrs. Behn's called *The Nun*; or, *The Fair Vow-breaker*; and the incident of Fernando's being persuaded to believe that he had been dead, buried, and in purgatory, is borrowed from Boccace, *Decameron*, Dec. iii. Nov. 8. Mr. Garrick, however, has since purified this ore from its dross, by clearing the play of all the comic part, excepting so much of the characters of the Nurse and Porter as are inseparable from the affairs of Isabella. That gentleman brought it on at the Theatre Royal in Drury Lane, in 1758, by the title of *Isabella*; or, *The Fatal Marriage*; and it met with great success.

158. A FATAL MISTAKE; or, *The Plot spoil'd.* Trag. by Joseph Haines. 4to. 1692; 4to. 1696. This play in the first edition is said to have been acted; but we can hardly believe it; nor is it certain that Haines was its author.

159. FATAL NECESSITY; or, *Liberty Regain'd.* Trag. *as it was* once *acted in Rome for the sake of freedom and virtue.* By Robert Morris. 8vo. 1742. This piece was published soon after the general election of representatives in parliament for the several shires, cities, and boroughs, in this kingdom, in 1742, and is dedicated by the author, under the character of *An Independent Elector*, to Chas. Edwin, Esq. one of the gentlemen chosen representatives for the city of Westminster, after a considerable contest, in which he had been supported by those of the electors who took on themselves that title. The plot is built on the famous and well-known story of Appius and Virginia; but it is not very apparent what deduction the author aims at in that event, with a reference to the above-mentioned election. It was never represented on the stage.

160. THE FATAL PREDICTION; or, *Midnight Assassin.* B. by J. C. Cross. 8vo. 1802.

161. THE FATAL PROPHECY. Dram. Poem, by Dr. John Langhorne. Printed in his Poems, 12mo. 1766. This piece could hardly have been intended for the stage. The scene lies in Denmark, and the story is as follows: Ostan and Berino, two Danish chiefs, being neglected to be invited to an entertainment given by Canute, fled to Norway, and became the subjects of Valdemar, king of that country. Lena, the queen, becomes enamoured of Ostan, and absconds with him. A challenge ensues between Ostan and Valdemar, and in the encounter the former is slain. The queen destroys herself, and this produces from Valdemar the prophecy which gives the title to the play.

"In the records of Norway still subsists
"An ancient prophecy, that when her monarch
"Espous'd the daughter of a Prince of Denmark,
"The crowns should be united.—Endless discord
"Between the rival kingdoms still prevented
"A friendly contract—but whate'er my means,
"Ambition was my motive—great ambition,
"To reign o'er thee and Denmark. Yet, thou Prophet,
"Thou false insidious Prophet! could I find
"Thy execrable dust—the rapid winds
"Should rend each sleeping atom!"

To this it is answered, that the prophecy was true, and that from

thenceforth the crowns of Denmark and Norway should be united. Valdemar is then killed by Asmond, the Prince of Denmark, and the conquest of Norway becomes complete. Berino is appointed viceroy, and has the Princess of Denmark given to him in marriage.

162. THE FATAL RETIREMENT. Trag. by Anth. Brown. Acted one night at Drury Lane. 8vo. 1739. This play would scarcely be worth any further notice than a mention of its name, were it not for a little theatrical anecdote, which, as it does honour to the proper spirit frequently shown by a capital veteran of the stage, we shall here relate:—When this play was first offered to the theatre, Mr. Quin refusing to act in it, the author's friends thought proper to attribute its want of success to his not appearing in it; and in consequence of such supposition, repeatedly insulted him by hissing and hooting for several nights afterwards in the pursuit of his profession; till at length coming one night to play the part of Pierre in *Venice Preserved*, and being treated in the same manner, he came forward, and told the audience, "That he had met with insults of "that kind for several nights "past; and that he judged they "came from the friends of the "author of a play lately acted at "that house, called *Fatal Retire-* "*ment:* that the author of it de- "sired him to read it before it "was acted; which he did at his "request, and likewise, at his "request, gave him his sincere "opinion of it; which was, that "it was the *very worst play* he "ever read in his life, and *for* "*that reason* he had refused to "act in it." This, however, turned the tide so much in his favour, that his speech was received with a thundering clap; and the insults he had received were put an end to.

163. A FATAL SECRET. See THE RIVAL BROTHERS.

164. THE FATAL SECRET. Tr. by Lewis Theobald. 12mo. 1735. Acted at the Theatre Royal in Covent Garden. This play is made up from Webster's *Duchess of Malfy*. Scene, the duchess's palace in Malfy.

165. THE FATAL SISTERS; or, *The Castle of the Forest*. Dram. Romance, by Edmund John Eyre. 8vo. 1797. This piece was rejected by the managers; and we cannot think that it would have answered the expenses that must have been incurred by its representation. It is printed in a volume, with a variety of poetical Essays.

166. THE FATAL VISION; or, *The Fall of Siam*. Trag. by A. Hill. 4to. 1716; 8vo. 1760. Acted at Lincoln's Inn Fields, with success. The scene is fixed in the city of Sofola in Siam; but the author owns that the fable is fictitious, and the characters are imaginary. The moral is, to expose the dangerous consequences of giving way to rage and rashness of determination. It is dedicated to the two critics, Dennis and Gildon.

167. THE FATAL WAGER. See INJURED PRINCESS.

168. THE FATE OF AMBITION; or, *The Treacherous Favourite*. Trag. This piece is mentioned in Hitchcock's *View of the Irish Stage*, vol. i. as having been acted at the theatre in Rainsford Street, Dublin, 1733.

169. THE FATE OF CAPUA. Tr. by Thomas Southerne. Acted at Lincoln's Inn Fields. 4to. 1700.

Scene, Capua. The prologue by Charles Boyle; the epilogue by Col. Codrington. The domestic scenes of this tragedy have uncommon power over the tender passions. The circumstance on which the distresses of Virginius, Junius, and Favonia, depend, is original, neither has it been hackneyed by imitators. The piece, however, on the whole, is oppressed by *a load*, which, as Wolsey says, *would sink a navy*, too much patriotism. A *patriot*, to our modern apprehensions, is a dull declamatory being, as much out of nature as Caliban, and not quite so entertaining. Many of the long speeches of Magius, Pacuvius, &c. are copies from Livy. The historian extinguishes the poet. This piece does not appear to have been successful in the representation.

170. THE FATE OF CORSICA; or, *The Female Politician*. Com. written by a Lady of Quality, says the title-page. 8vo. 1732. Scene, the castle of Gallera.

171. THE FATE OF SPARTA; or, *The Rival Kings*. Trag. by Mrs. Cowley. Acted nine nights at Drury Lane. 8vo. 1788. The principal events are from Plutarch; and the play is dedicated to the fair author's brother-in-law.

The following Epigram was produced extempore by Mr. Parsons, on seeing this tragedy acted:

" Ingenious Cowley! while we view'd
" Of Sparta's sons the lot severe,
" We caught the Spartan fortitude,
" And saw their woes without a tear."

For this anecdote we are indebted to Mr. Kemble.

172. THE FATE OF VILLANY. A Play, by Thomas Walker. 8vo. 1730. This was acted at Goodman's Fields with very indifferent success. See LOVE AND LOYALTY.

173. THE FATHER. Com. translated from Diderot, by the translator of Dorval. 4to. 1770. This is a translation of *Le Pere de Famille*, and well executed.

174. THE FATHER; or, *American Shandyism*. Com. Performed at the New York Theatre, by the Old American Company, and printed at New York. 8vo. 1789. This piece is adapted to the country which gave it birth. It is of little worth; and the part which, if any, is deserving notice, is awkwardly borrowed from my uncle Toby and Trim in *Tristram Shandy*.

175. FATHER GIRARD THE SORCERER; or, *The Amours of Harlequin and Miss Cadiere*. Tragi-comic farcical Opera. Acted at Goodman's Fields, 1732.

176. THE FATHER OF A FAMILY. Com. in three acts, by Carlo Goldoni. 8vo. 1757. This is no more than the translation of a piece, entitled *Il Padre di Famiglia*, represented for the first time at Venice, during the carnival of 1750. But though it is entitled a comedy, it has nothing of humour, or even an attempt towards wit, shown throughout the whole of it, and must have been extremely unentertaining in the representation; being no more than a series of the common occurrences of a large family thrown into dialogue, in order to point out the different requisites for forming the character of an amiable father, and master of a family, and the errors frequently run into by some of the various relatives in domestic life. This piece is printed in English and Italian, the original page for page opposite to the translation, together with another comedy on the story of Pamela, of which fur-

ther mention will be made hereafter. See PAMELA.

177. THE FATHER OUTWITTED. Int. translated from the Spanish of Lopez de Vega. Printed in *The Wit's Magazine*, Oct. 1784.

178. THE FATHER OUTWITTED. See THEATRICAL RECORDER.

179. THE FATHER'S OWN SON. A Play, formerly in the possession of the company performing at the Cockpit Theatre. See Mr. Malone's *Supplement to Shakspeare.*

180. THE FATHER'S REVENGE. Trag. by the Earl of Carlisle. 4to. 1783; 8vo. 1801. The plot of this play, which has never been acted, is taken from Boccaccio, and may be found also in Dryden's Works, under the title of *Guiscardo and Sigismunda.* The story is the same as *Tancred and Gismund*, by Robert Wilmot; and *The Cruel Gift*, by Mrs. Centlivre.

This play passed the examination of Dr. Johnson, who has given his opinion of it in the following terms:

"The construction of the play "is not completely regular; the "stage is too often vacant, and the "scenes are not sufficiently con- "nected. This, however, would "be called by Dryden only a me- "chanical defect, which takes "away little from the power of "the poem, and which is seen "rather than felt.

"A rigid examiner of the dic- "tion might, perhaps, wish some "words changed, and some lines "more vigorously terminated. But "from such petty imperfections "what writer was ever free?

"The general form and force "of the dialogue is of more im- "portance. It seems to want "that quickness of reciprocation "which characterizes the English "drama, and is not always suffi- "ciently fervid or animated.

"Of the sentiments, I remem- "ber not one that I wished omit- "ted. In the imagery I cannot "forbear to distinguish the com- "parison of joy succeeding grief, "to light rushing on the eye ac- "customed to darkness. It seems "to have all that can be desired "to make it please. It is new, "just, and delightful.

"With the characters, either as "conceived or preserved, I have "no fault to find; but was much "inclined to congratulate a writer "who, in defiance of prejudice "and fashion, made the archbi- "shop a good man, and scorned all "the thoughtless applause which "a vicious churchman would have "brought him.

"The catastrophe is affecting. "The father and daughter, both "culpable, both wretched, and "both penitent, divide between "them our pity and our sorrow."

The comparison which appears so much to have pleased Dr. Johnson is the following:

"I could have borne my woes; that
stranger, joy,
"Wounds while it smiles:—The long
imprison'd wretch,
"Emerging from the night of his damp
cell,
"Shrinks from the sun's bright beams;
and that which flings
"Gladness o'er all, to him is agony."

181. THE FATHERS; or, *The Good-natured Man.* Com. by Henry Fielding. Acted at Drury Lane. 8vo. 1778. This comedy had but indifferent success in its representation. It was written many years before the author's death, being mentioned by him in the preface to his Miscellanies, published in 1743 under the title of *The Good-natured Man.* The cause of its not appearing sooner arose

from its being lent to Sir Charles Hanbury Williams, who mislaid it. It is said to have received some touches from the elegant pen of Mr. Sheridan; but they are not very conspicuous.

182. FAULKNER. Trag. by William Godwin. Acted at Drury Lane, Dec. 1807; but deservedly condemned after a few nights' performance. It is founded on the novel of *Roxana*; or, *The Fortunate Mistress*. The story wanted variety to make it interesting; and as to the morality of the piece—the less we say, the better. In few words, it was unworthy of Mr. Godwin's undisputed talents. 8vo. 1808.

183. A FAULT IN FRIENDSHIP. Acted at the Curtain in 1623. Dr. Anderson informs us, that a play of this name was written by Benjamin, the eldest son of the famous Ben Jonson, in conjunction with [Richard] Brome. N. P.

184. THE FAVOURITE. An Historical Tragedy. 8vo. 1770. This is taken from Ben Jonson's *Sejanus*, and dedicated ironically to Lord Bute.

185. THE FEAST OF APOLLO. Int. Performed at Covent Garden, May 15, 1810, for the benefit of Mr. Incledon. Not printed.

186. THE FEAST OF BACCHUS. Ballet. Performed at Covent Garden, 1758.

187. THE FEAST OF THALIA. Int. Acted at Covent Garden, August 1781. A hodgepodge of various ingredients for the benefit of Mr. Wilson. Not printed.

188. THE FEIGN'D ASTROLOGER. Com. Anonymous. 4to. 1668. This is translated from Corneille, who borrowed his piece from Calderon's *El Astrologo fingido*. The same plot is made use of by M. Scudery, in his novel of *The Illustrious Bassa*, where French marquis takes on hi the fictitious character of an A loger.

189. THE FEIGN'D COU ZANS; or, *A Night's Intrigue.* by Mrs. Behn. Acted at Duke's Theatre. 4to. 1679. play met with very good suc and was generally esteemed best that she had written. scene lies in Rome, and the contains a vast deal of bus and intrigue; the contrivanc the two ladies to obtain their ferently-disposed lovers, bot the same means, viz. by assu the characters of courtezans, ing productive of great var whatever may be thought delicacy. Its dedication is to Ellen Guin. The following sage is extracted from it as a plete specimen of the mea and servility of the author: "
" permission, Madam, has
" lightened me; and I with sl
" look back on my past ignor
" which suffered me not to
" an adoration long since, w
" there was so very much
" yet even now, though s
" in my opinion, I make thi
" crifice with infinite fear
" trembling; well knowing
" so excellent and *perfect* a
" ture as yourself differs only
" the *divine powers* in this:
" offerings made to *you* oug
" be worthy of you, whilst
" accept the will alone."

190. FEIGN'D FRIENDSHIP *The Mad Reformer.* Com. A 4to. without a date. It was, l ever, about the beginning o 18th century, acted in Little coln's Inn Fields. Scene, the and houses adjoining.

191. THE FEIGN'D SHIPWR See STROLLER'S PACKET.

192. FELMELANEO. Play, by Henry Chettle, in conjunction with — Robinson. Acted 1602; but not now known.

193. THE FEMALE ACADEMY. Com. by the Duchess of Newcastle. Fol. 1662.

194. THE FEMALE ADVENTURER; or, *Stop Her who can.* Com. Acted at Covent Garden, 1790. Not printed. This was an alteration from Moore's Gil Blas, and was acted for the benefit of Mrs. Wells, but not repeated.

195. THE FEMALE ADVOCATES; or, *The Frantic Stock jobber.* Com. by W. Taverner. Acted at Drury Lane. 4to. 1713. The British Theatre and Whincop's Catalogue call the second title of this play the *Stock-jobbers* only; but, as it is probable they might neither of them have seen the piece itself, we have thus restored it.

196. THE FEMALE CAPTAIN. Farce [by James Cobb]. Acted two nights at the Haymarket, 1780. This piece was taken from the French of Marivaux, and had been once acted at Drury Lane, April 5, 1779, for Miss Pope's benefit, under the title of *The Contract.*

197. THE FEMALE CHEVALIER. Com. in three acts, altered from Taverner, by George Colman. Acted at the Haymarket, 1778, with applause. This was taken from *The Artful Husband,* and was produced at the time when the Chevalier D'Eon was the topic of public conversation. Not printed.

198. THE FEMALE CLUB. Far. by John O'Keeffe. Of this piece we know nothing, but that we find it mentioned in *The Monthly Mirror* for February 1810, p. 84; and that a part in it was written expressly to suit the juvenile talents of Miss Richards, now Mrs. Edwin, who was at that time performing at the Crow Street Theatre, in Dublin.

199. THE FEMALE DRAMATIST. Musical Farce [Mr. Egerton says, by Mrs. Gardner]. Acted at the Haymarket, for a benefit, Aug. 16, 1782. Not printed. The principal character was borrowed from Mrs. Metaphor, in *Roderic Random.*— We have heard this piece ascribed to Mr. Colman, jun.

200. THE FEMALE DUELLIST. An Afterpiece. Acted at the King's Theatre, Haymarket. 8vo. 1793. The leading character and various incidents of this piece, the author acknowledges he was indebted for to *Love's Cure*; or, *The Martial Maid,* by Beaumont and Fletcher. The songs were set to music by Mr. Suett; and it was performed for the benefit of Mr. Whitfield and Mrs. Ward.

201. THE FEMALE FOP; or, *The False One fitted.* Com. by Mr. Sandford. Acted at the New Theatre, over against the Opera House, Haymarket. 8vo. 1724. It was the first play acted at this theatre, by an entire set of performers who had never appeared on any stage before. The author, who speaks of his piece with great indifference, says, "The whole groundwork of it "was written between four and "five years ago, when I was a "school-boy, and scarce turned of "fifteen years of age." It appears to have been represented only three times, and with little applause. The scene, Hertford town. Mr. Milward's first appearance on the stage was as Trueman in this comedy.

202. THE FEMALE FORTUNE-TELLER. Com. by Mr. Johnson. Acted at Lincoln's Inn Fields. 8vo. 1726. What Mr. Johnson it was by whom this piece was writ-

ten we cannot come to any certainty about; as no Christian name is prefixed to the title-page; but see no reason to doubt that it was Mr. Charles Johnson; a tragedy by whom, called *Medea*, has been, as well as this play, omitted by Whincop, Chetwood, and the editor of *Theatrical Records*. This is far from a bad play; but was acted only seven nights.

203. THE FEMALE GAMESTER. Trag. by Gorges Edmond Howard. 12mo. 1778. Printed at Dublin.

204. FEMALE HEROISM. Trag. in five acts. By the Rev. Matthew West. This piece is founded on the revolutionary events that occurred in France, in the summer and autumn of 1793. The characters of the different republican tyrants are accurately delineated; particularly that of Robespierre; and the sorrows and persecutions of the widowed Queen and the Royal Family are pourtrayed in a very affecting manner. Mr. West has misdated the capture of Valenciennes, by making the intelligence of it arrive on the day of the Queen's trial, which was two months after it was publicly known. It was published at Dublin, 8vo. 1803, and first acted in the same city, May 19, 1804.

205. THE FEMALE JACOBIN-CLUB. Political Com. in one act. Translated from Kotzebue, by J. C. Siber. Printed at Liverpool. Small 8vo. 1801.

206. FEMALE INNOCENCE; or, *A School for a Wife*, as it was acted at Mrs. Lee's Great Booth, on the Bowling Green, Southwark, by comedians from the theatre, Southwark. Printed and sold by G. Lee, in Blue Maid Alley, near the Marshalsea. 8vo. No date. Scene London and Islington. This piece, which is supposed to have been printed about 1730, is divided into three acts; the plot is similar to that of Wycherley's *Country Wife*; but the language in some places is rather coarse. It is not mentioned in any former list of plays.

207. THE FEMALE OFFICER; or, *Humours of the Army*. Com. 8vo. 1763. Anon. This is an alteration of C. Shadwell's *Humours of the Army*, and was acted and printed in Dublin.

208. THE FEMALE OFFICER. Comedy, of two acts, by Henry Brooke. Not acted. Scene, the British Camp in Portugal. Printed in the author's works, 4 vols. 8vo. 1778.

209. THE FEMALE OFFICER. Farce, by John Philip Kemble. Performed at York, for Mrs. Hunter's benefit, 1779. This is the piece which, in 1786, Mr. K. produced, with alterations, at Drury Lane, under the title of THE PROJECTS. Not printed, we believe, under either title.

210. THE FEMALE ORATORS. Prel. Acted at Covent Garden, May 12, 1780. This was a feeble attempt to ridicule the female debating assemblies, which at that time tended to promote licentiousness, and dishonoured the sex. The evil, however, called for a more able satirist.

211. THE FEMALE PARLIAMENT. *A Seri-Tragi-Comi-Farcical Entertainment. Never acted in Utopia before. Wherein are occasionally exhibited, the Humours of Fanny Bloom and Lady Nice Airs. Together with the Amours of Sir Timothy Fopwell and Justice Vainlove.* 12mo. 1754.

212. THE FEMALE PARRICIDE.

Trag. by Edward Crane, of Manchester. 8vo. 1761. This piece is founded on the story of Miss Blandy, and was printed at Manchester.

213. THE FEMALE PARSON; or, *The Beau in the Suds.* An Opera, by C. Coffey. 8vo. 1730. This piece was brought on at the Little Theatre in the Haymarket, but was, with very good reason, condemned the first night.

214. THE FEMALE PEDANT. Farce, by Thomas Horde, jun. at the grammar-school in Stow, Gloucestershire. Printed at Oxford. 8vo. 1782.

215. THE FEMALE PRELATE, *being the History of the Life and Death of Pope Joan.* Tragedy, by Elk. Settle. Acted at the Theatre Royal. 4to. 1680. The plot of this play, which is one of the best of its author's productions, is taken from Platina's *Lives of the Popes*; and Cooke's Dialogue, entitled, *Pope Joan.* It is dedicated to the Earl of Shaftesbury. The same play, with the same title, was printed 4to. 1689, except that it was there said to be written by a person of quality.

216. THE FEMALE RAKE; or, *Modern Fine Lady.* A Ballad Comedy. Acted at the Haymarket. 8vo. 1736. We cannot suppose that this coarse composition could long keep the stage. See THE WOMAN OF TASTE.

217. THE FEMALE VIRTUOSOES. Com. by Thomas Wright. Acted at the Queen's Theatre. 4to. 1693. This play was performed with great applause, but is no more than an improved translation of the *Femmes sçavantes* of Moliere; an author to whom many of our playwriters have been greatly obliged, not only for their plots, but even for the very substance and wit of their pieces. See NO FOOLS LIKE WITS.

218. THE FEMALE VOLUNTEER; or, *The Dawning of Peace.* Dram. in three acts, by Philo-Nauticus. [L. H. Halloran.] 8vo. 1801. The author says, in extenuation of the faults of his piece, that it was written in a week. It might have been as well written in a day. Never acted.

219. THE FEMALE WITS; or, *The Triumvirate of Poets at Rehearsal.* Com. 4to. 1697. With the letters W. M. in the title. This piece was acted at the Theatre Royal in Drury Lane, for several days successively, and with applause. It consists of three acts, is written in the manner of a rehearsal, and was intended as a banter on Mrs. Manley, Mrs. Pix, and Mrs. Trotter.

220. FENELON; or, *The Nuns of Cambray.* A serious Drama, in three acts, altered from the French by Robert Merry. 8vo. 1795. A lady, confined in chains for seventeen years in the dungeon of a convent, finds her daughter and husband, and is restored to both by the interposition of the benevolent Fenelon, Archbishop of Cambray. Never acted.

221. FERREX AND PORREX. Trag. set forth without addition or alteration, but altogether as the same was shewed on the stage before the Queenes Majestie about nine years past, viz. the 18th day of January 1561, by the Gentlemen of the Inner Temple. The first three acts of this play were written by Thomas Norton; the two last by Thomas Sackville, afterwards Lord Buckhurst. The plot is from the English chronicles. This may be truly styled the first play of any consideration in the English language. It was ori-

ginally acted at the Inner Temple, and afterwards before Queen Elizabeth. Its first appearance was at a grand Christmas, celebrated with unusual magnificence, as may be seen by the description of it in Dugdale's *Origines Judiciales*, p. 150. This piece has been highly praised by many writers. Sir Philip Sydney, in his *Defence of Poesie*, says, "Our tragedies and "comedies, not without cause "cried out against, observing "rules neither of honest civilitie "nor skilfull poetrie. Excepting "Gorboduck; which, notwithstanding as it is full of stately "speeches and well-sounding "phrases, climbing to the height "of Seneca his style, and as full "of notable moralitie, which it "doth most delightfully teach, "and so obtain the very end of "poesie: yet, in truth, it is very "defectious in the circumstances; "which grieves me, because it "might not remaine as an exact "model of all tragedies. For it "is faultie both in place and time, "the two necessary companions "of all corporall actions." Mr. Rymer gives it as his opinion, that "Gorboduc is a fable doubtless "better turned for tragedy than "any on this side the Alps, in his "time; and might have been a "better direction to Shakspeare "and Ben Jonson, than any guide "they have had the luck to follow." Mr. Pope observes, "The writers of the succeeding "age might have improved as "much in other respects, by "copying from him a propriety "in the sentiments and dignity in "the sentences, and an unaffected "perspicuity of style, which are "so essential to tragedy, and "which all the succeeding poets, "not excepting Shakspeare himself, either little understood or "perpetually neglected." To which Mr. Spence adds, "That "'tis no wonder if the language of "kings and statesmen should be "less happily imitated by a poet "than a privy counsellor." Of this play, the first edition was surreptitiously printed in 4to. [1565.] for William Griffith; the second (genuine), in 8vo. [1571.] for John Daye; and the third, which was only a republication of the first spurious one in 4to. 1590, for Edward Allde. To this edition is appended a discourse entitled, *The Serpent of Division*. In 1736, the spurious one was republished by Mr. Spence; and since, by Mr. Hawkins, in *The Origin of the Drama*, vol. ii. 1773. The genuine copy, however, has been republished in the last edition of Dodsley's *Collection of Old Plays*. Dryden and Oldham, who have both written with contempt of this piece, appear never to have seen it, as they were ignorant even of the sex of Gorboduc, each of them supposing that person to have been a woman.

222. FERREX AND PORREX. Play, by William Haughton. Probably an alteration of the foregoing, and acted about 1600. N. P.

223. THE FESTIVAL OF BACCHUS. Bal. Performed at Covent Garden, 1802.

224. FEUDAL TIMES; or, *The Banquet Gallery*. Drama, by G. Colman, jun. Acted at Drury Lane. 8vo. 1799. Considered as a spectacle, this piece is inferior to Blue Beard and Lodoiska; yet it had a great run. As a literary composition, indeed, we cannot praise it very highly.

225. THE FICKLE SHEPHERDESS. A Pastoral. 4to. 1703. This is only an alteration of Randolph's

Amyntas; it was acted at the New Theatre in Lincoln's Inn Fields, and was played entirely by women. The scene lies in Arcadia.

226. FIDELE AND FORTUNATUS. Whether this piece is tragedy or comedy, what is its date, or whether it was ever acted, are particulars we are at a loss to discover; the old catalogues only naming it, and ascribing it to Thomas Barker. *The British Theatre*, however, fixes its date about 1690. And Coxeter, in opposition to all the other writers, distinguishes this Barker from the author of *The Beau defeated*. It is probably much older than any of the before-mentioned lists suppose. In the book of the Stationers' Company, November 12, 1584, is entered "Fidele and Fortunatus. The Deceipts in Love discoursed in a Comedie of two Italyn Gentlemen, and translated into Englishe."

227. FIESCO; or, *The Genoese Conspiracy*. Trag. translated from the German of Schiller. 8vo. 1796.

228. FIESCO; or, *The Genoese Conspiracy*. Trag. translated from the German of Frederic Schiller, by G. H. Noehden and J. Stoddart. 8vo. 1798. Though inferior to *The Robbers* of the same author, and not calculated for the stage, there are some fine passages in this play, that will afford pleasure in the closet.

229. FIESTAS DE ARANJUEZ; festivals represented at Aranwhez, before the King and Queen of Spain, in the year 1623, to celebrate the birth-day of that King, Philip IV. This is the description of a masque translated from the Spanish of Don Antonio de Mendoza. By Sir Richard Fanshawe. 4to. 1670.

230. THE FIFTH OF NOVEMBER. Dram. in three acts. Written for the use of schools. By Edmund Philip Bridel, LL. D. master of the academy, Islington. 12mo. 1807. The subject is, the carrying about of a Guy Fawkes; and this moral is deduced from the piece: "that virtue is above "the reach of no age or rank in "life, when the heart is good."

231. FILLI DI SCIRO; or, *Phillis of Scyros*. An excellent Pastorall, written in Italian by C. Giudubaldo de Bonarelli, and translated into English by J. S. Gent. 4to. 1655. By some verses prefixed to this translation, it appears to have been made near twenty years before. A translation was at the same time made of *Pastor Fido*, but both of them were laid aside. Coxeter imagines these translations were produced by Sir Edward Sherborne, who was then only seventeen years old. The initial letters seem to point out James Shirley as the translator.

232. THE FINANCIER. Com. of one act, translated from St. Foix. 8vo. 1771.

233. A FINE COMPANION. Com. by Shakerley Marmion. 4to. 1633. Acted before the King and Queen at Whitehall, and at the Theatre in Salisbury Court. This play was greatly approved of; and it is evident on inspection, that Durfey's Captain Porpuss, in his *Sir Barnaby Whig*, is an imitation of Captain Whibble in this play.

234. THE FINE LADY'S AIRS. Com. by Thomas Baker. 4to. No date. [1709.] It was acted at Drury Lane with success. The scene lies in London, and the prologue is written by Mr. Motteux.

235. FIRE AND BRIMSTONE; or, *The Destruction of Sodom*. Drama, by George Lesly. 8vo. 1675; 1684.

236. FIRE AND FROST. Com. Op. in five acts, by S. J. Pratt. 8vo. 1805. Printed in the second volume of the author's *Harvest Home*. Never performed. It is written, as we are told, "partly "on the model of the laugh-and-"be-merry, hurry-scurry, slap-"dash (and it might properly "enough be added, helter-skelter, "harum-scarum) kind of farce-"and-pantomime comedy, which "has been so much the rage, and "partly in the style of the old "school of the English theatre." There is considerable merit and much entertainment in this piece, which was accepted by the late Mr. Richardson, for Drury Lane Theatre; but his death stopped its progress to the stage.

237. FIRE AND WATER. Ballad Opera, by Miles Peter Andrews. Acted at the Haymarket. 8vo. 1780. There is more of the insipid than the aspiring element in this production, which the reader would naturally suppose, from the incendiary characters introduced into it, was written in consequence of the riots of the year 1780; but the author assures us, however singular it may appear, that it was actually written and delivered to the manager long before any of the then late disturbances took place. It was several times repeated during the first season; but has since lain on the shelf. There is both whim and novelty in the character of Ambuscade.

238. THE FIRE KING; or, *Albert and Rosalie*. Bal. by J. C. Cross. 8vo. 1801.

239. THE FIRST ATTEMPT; or, *The Whim of the Moment*. Comic Opera, by Miss Owenson. This piece was first performed in Dublin, March 4, 1807, and attended with great success; but we do not know whether it has been printed, or not. Music by Mr. T. Cooke.

240. THE FIRST CIVIL WARS IN FRANCE. Play, by Michael Drayton, in conjunction with Thomas Dekker, in three parts, all acted 1598; but neither of them printed.

241. FIRST COME FIRST SERVED. Mus. Ent. 8vo. 1797.

242. FIRST COME FIRST SERVED; or, *The Biter bit*. Farce. Acted Aug. 22, 1808, at the Haymarket, for the benefit of Mr. Matthews; but not repeated, nor, we believe, printed.

243. FIRST FAULTS. Com. by Miss Decamp (now Mrs. C. Kemble). Acted for her own benefit, at Drury Lane, 1799. This piece was interesting, and exhibited no small portion of dramatic skill in the writer. Not printed. See NATURAL FAULTS.

244. THE FIRST FLOOR. Far. by James Cobb. Acted at Drury Lane. 8vo. 1787. This piece met with great success.

245. FIRST LOVE. Com. by Richard Cumberland. Acted at Drury Lane. 8vo. 1795. Of this play, which was very well received, the intention is to show, that parents should never cross the dictates of a first love; as it is the genuine effusion of innocence and simplicity, and promises more than any other circumstance to secure conjugal felicity. In this piece, a great source of interest was the acting of Mrs. Jordan, in the character of Sabina Rosni; a foreigner, young, amiable, and handsome, deserted by her husband, and under the protection of a stranger, for whom she conceives the warmest friendship. The tender sorrows of Sabina Rosni, pour-

hrough the silvery sounds of charming actress, sunk into heart, and excited the most ing emotions.

6. THE FIRST NIGHT'S LODG- Farce, by Archibald Mac- . 12mo. Printed at Edin- h, and perhaps performed . We have not seen a copy is piece, and therefore know ts date.

7. THE FIRST OF APRIL; *he Fool's Errand.* Mus. Ent. rch. Maclaren. 12mo. 1802. was performed by Mr. Ber- s company in the island of nsey.

8. THE FISHERMEN. Com. in two acts, by James Field ield. Written about the year ; at which time the author performer in the York com- . Not printed. Mr. Stan- is at present, we believe, ger of a small company, performs at various places north of England.

9. THE FIVE LOVERS. Com. a. First acted in Dublin, 22, 1806. It is generally ed to the pen of a barrister e name of Swift. Music by T. Cooke. The fable seems from a tale in *The Arabian ts' Entertainments*; and some e characters are rather too hose in *The Mountaineers*; he piece was well received. now not whether it has been d.

). FIVE MILES OFF; or, *The r Post.* Com. by Thomas n. Acted at the Haymarket. 1806. Full of pun, bustle, whim, and very well re- l.

. FIVE PLAYS IN ONE. at the Rose Theatre, April 7, but not now known.

. FIVE THOUSAND A YEAR. Com. by T. Dibdin. Acted at Covent Garden. 8vo. [1799.] There is both humour and sentiment in this piece; which, however, is not in the first rank of its author's performances.

253. FLATTERY, DECEIT, AND FALSHOOD, MISLEAD KING HUMANITY. One of the eight Interludes of Sir David Lindsay's, published by Pinkerton. 8vo. 1792.

254. THE FLEIRE. Com. by Edward Sharpham. Acted at Black Friars, by the children of the Revels. 4to. 1610; 4to. 1615; 4to. 1631. The scene of this play lies in London, and the plot seems in a great degree to be borrowed from Marston's *Parasitaster*. It is probably older than the year 1610; as it was entered by John Trundel, on the book of the Stationers' Company, May 9, 1606.

255. THE FLITCH OF BACON. Comic Opera, by the Rev. Henry Bate. Acted, with good success, at the Haymarket, 1778. Printed in 8vo. 1779, and still continues a stock-piece.

256. THE FLOATING ISLAND. Tragi-Com. by William Strode. 4to. 1655. This play was not published till many years after the author's death, but was performed by the students of Christ Church, on the 29th of August 1636, before the king, for whose diversion it was purposely written at the request of the dean and chapter. It contained too much morality to suit the taste of the court; yet it pleased the king so well, that he soon after bestowed a canon's dignity on the author. Some grave persons, however, were scandalized at a stage being erected in the college, and the students performing the parts of players thereon; and a book soon after issued from the press, entitled, "The Over-

"throw of Stage-Plays; wherein "is manifestly proved, that it is "not only unlawful to be an Ac- "tor, but a Beholder of these "Vanities."

257. FLORA. Opera. Acted at Lincoln's Inn Fields; being *The Country Wake*, altered [by John Hippisley] after the manner of *The Beggar's Opera*. 8vo. 1730; 12mo. 1768.

258. FLORA'S VAGARIES. Com. by Richard Rhodes. This amusing play was written while the author was a student at Oxford; and after being publicly acted by his fellow-students in Christ Church, Jan. 8, 1663, and afterwards at the Theatre Royal, was printed in 4to. 1670, 1677. The scene lies in Verona; and part of the plot, viz. the circumstance of Otrante's making use of the friar in carrying on her intrigues with Lodovico, is founded on Boccace's *Decam.* Day iii. Nov. 3.

259. FLORAZENE; or, *The Fatal Conquest*. Trag. by James Goodhall. Not acted; but printed at Stamford, 8vo. [1754.]

260. THE FLORENTINE FRIEND. A Play, with this title, was entered on the book of the Stationers' Company, Nov. 29, 1653; but was not printed.

261. FLORIMENE. Pastoral, presented by the Queen's command-ment before the King at Whitehall. 4to. 1635.

262. FLORIZEL AND PERDITA; or, *The Sheepshearing*. Farce, by Macnamara Morgan. 8vo. 1754. This piece is no more than an extract from some scenes of Shakspeare's *Winter's Tale*, so far as relates to the loves of Florizel and Perdita, formed into two acts, and enlivened with part of the humorous character of Autolicus. It was first performed, we believe, in Dublin; but soon after at Covent Garden Theatre, for the benefit of Mr. Barry; Miss Nossiter acting the part of Perdita, and Mr. Barry the counterpart of her lover. It has since, however, been frequently represented with success.

263. FLORIZEL AND PERDITA. Dram. Pastoral, in three acts, altered from *The Winter's Tale* of Shakspeare, by David Garrick. Acted at Drury Lane, 1756. Printed in 8vo. 1758. See THE WINTER'S TALE.

264. THE FLYING VOICE. A Play, by Ralph Wood. One of those destroyed by Mr. Warburton's servant.

265. THE FOLLIES OF A DAY; or, *The Marriage of Figaro*. Com. by Thomas Holcroft. Acted, with good success, at Covent Garden. 8vo. 1784, 1785. This was a translation from Beaumarchais' *La Folle Journée* (itself founded on a Spanish piece), with alterations to adapt it to the English stage. It was well received; but has now dwindled into an afterpiece. It forms a kind of sequel to *The Spanish Barber*.

266. FOLLY AS IT FLIES. Com. by Frederic Reynolds. Acted at Covent Garden. 8vo. 1802. Mr. Reynolds's chief aim has been to excite laughter, and he certainly is successful. There is no strong delineation of character in this piece, but much drollery, and some very good hits at the follies of the times.

267. THE FOLLY OF AGE; or, *The Accomplished Lady*. Pantomime. Acted at Covent Garden, 1797.

268. THE FOND HUSBAND; or, *The Plotting Sisters*. Com. by T. Durfey. Acted at Drury Lane. 4to. 1676; 4to. 1685; 4to. 1711.

This met with very great applause, and is certainly one of Mr. Durfey's best plays. Steele tells us *(Guardian*, No. 82), that "this comedy "was honoured with the presence "of King Charles the Second three "of its first five nights."

269. THE FOND LADY. Com. by a Person of Honour. 4to. 1684. See AMOROUS OLD WOMAN.

270. FONDLEWIFE AND LETITIA. Com. of two acts. Performed at Crow Street, Dublin. 12mo. 1767. Taken from *The Old Bachelor*, and printed at Dublin.

271. FONTAINBLEAU; or, *Our Way in France*. Com. Op. by John O'Keeffe. Acted at Covent Garden, 1784. Printed in 8vo. 1798. This piece met with very good success; being well calculated to excite a hearty laugh by the variety, oddity, and even the improbability, of the incidents. The then passion of the English for travelling or residing in France, was a proper subject of ridicule, and Mr. O'Keeffe chastised it with freedom and effect.

272. FONTAINVILLE FOREST. Play, by James Boaden. Acted at Covent Garden. 8vo. 1794. This piece is avowedly founded on Mrs. Radcliffe's *Romance of the Forest*. Time, the beginning of the 15th century. It was well received.

273. THE FOOL. Farce, in two acts. Performed at Covent Garden. By Edward Topham. 8vo. 1786. This piece was well received; but owed much of its applause to the excellent acting of Mrs. Wells in the part of Laura.

274. A FOOL AND HER MAIDENHEAD SOON PARTED. A play under this title was entered on the book of the Stationers' Company, Nov. 29, 1653; but was not printed. It was probably written by Robert Davenport; being enumerated, with the rest of his pieces, in the catalogue of dramas belonging to the Cockpit Theatre.

275. A FOOL MADE WISE. Operatical Com. by Sam. Johnson. Acted at the Haymarket 1741, but not printed.

276. THE FOOL TRANSFORMED. Com. This play was advertised as being in the press, at the end of *Wit and Drollery, Jovial Poems*, 12mo. 1661, but was not published.

277. THE FOOL TURN'D CRITICK. Com. by T. Durfey. Acted at the Theatre Royal. 4to. 1678. This, like most of our author's pieces, is full of plagiarisms; the characters of Old Winelove, Trim, and Small Wit, being taken from Simo, Asotus, and Balio, in Randolph's *Jealous Lovers*: nay, the very prologue is a theft, being the same with that to Lord Orrery's *Master Anthony*.

278. THE FOOLE WITHOUT BOOKE. A Play, by William Rowley. Entered on the book of the Stationers' Company, Sept. 9, 1653; but not printed.

279. THE FOOL WOULD BE A FAVOURITE; or, *The Discreet Lover*. Trag. Com. by Lodowick Carlell. 8vo. 1657. Acted with great applause. The scene Milan.

280. THE FOOL'S OPERA; or, *The Taste of the Age*. Written by Matthew Medley [perhaps Tony Aston], and performed by his company in Oxford. 8vo. 1731.

281. A FOOL'S PREFERMENT; or, *The three Dukes of Dunstable*. Com. by T. Durfey. Acted at the Queen's Theatre, Dorset Garden. 4to. 1688. This play is little more than a transcript of Fletcher's *Noble Gentleman*, except one

scene relating to Basset, which is taken from a novel called *The Humours of Basset.*

Sir George Etherege, in a letter to the Duke of Buckingham, says, "By my last packet from England "among a heap of nauseous trash, "I received *The Three Dukes of* "*Dunstable*; which is really so "monstrous and insipid, that I "am sorry Lapland or Livonia "had not the honour of producing "it; but if I did penance in read- "ing it, I rejoiced to hear that it "was so solemnly interred to the "tune of catcalls."

282. FOOTE, WESTON, AND SHUTER, IN THE SHADES. Int. Acted at the Haymarket, 1784. Not printed.

283. THE FOOTMAN. An Opera. 8vo. 1732. Performed at Goodman's Fields.

284. THE FORC'D MARRIAGE; or, *The Jealous Bridegroom.* Tragi-Com. by Mrs. Behn. 4to. 1671; 4to. 1688. This play was acted at the Queen's Theatre, and is supposed by Langbaine to have been the first of this lady's production. Scene in the court of France. We are told, that Otway, the poet, having expressed an inclination to turn actor, Mrs. Behn gave him the King in this play as a probation part; but, not having been used to the stage, the appearance of a full audience put him into such confusion as effectually spoiled him for an actor.

285. THE FORCED MARRIAGE. Trag. by Dr. John Armstrong. 8vo. 1770. This was written in 1754, and is printed in the second volume of the author's Miscellanies. It is a performance which will not add to the reputation of the elegant author of *The Art of preserving Health.* It had been offered to Mr. Garrick, but was refused by him.

286. THE FORCED MARRIAGE. Com. translated from Moliere. Printed in Foote's *Comic Theatre,* vol. iv. 12mo. 1762.

287. THE FORC'D MARRIAGE. Com. by Ozell. This is only a translation of the *Mariage Forcée* of Moliere, and was never intended for the stage.

288. THE FORC'D PHYSICIAN. Com. by Ozell. This piece is under the same circumstance with the foregoing, being a translation only of Moliere's *Medecin malgre lui.*

289. THE FORCE OF CALUMNY. Play, translated from the German of Kotzebue, by Ann Plumptre. 8vo. 1799. Never acted.

290. THE FORCE OF FASHION. Com. by H. Mackenzie. Acted at Covent Garden, 1789. This comedy was intended to ridicule those persons who affect fashionable follies and vices, while in their hearts they despise them. The characters were not ill drawn; but the principal incidents wanted novelty. The language was elegant; but the piece had little dramatic effect, and was only performed once. Not printed.

291. THE FORCE OF FRIENDSHIP. Trag. by Charles Johnson. Acted at the Haymarket. 4to. 1710. Scene, Verona. At the end of this tragedy is subjoined a small farce, which was acted with it, called *Love in a Chest.*

292. THE FORCE OF LOVE. Trag. for the use of private theatres, by Edward Tighe. Printed at Dublin. 12mo. 1786. This is only an alteration of Lee's *Theodosius.*

293. THE FORCE OF RIDICULE. Com. by Thomas Holcroft. Acted

at Drury Lane, Dec. 6, 1796, and condemned. It was, we believe, derived from the French. Not printed.

294. FORECASTLE FUN; or, *Saturday Night at Sea.* Mus. Ent. Acted at Covent Garden, 1798, for the benefit of Mr. Incledon. Not printed. It was, in fact, merely a collection of popular sea songs, introduced by loyal and patriotic toasts.

295. THE FOREST OF HERMANSTADT; or, *Princess and No Princess.* Melo-drama, in two acts. Performed at Covent Garden, with good success, 1808. It is an alteration from a French drama, entitled *La Foret d'Hermanstadt; ou, La Fausse Epouse*; which had a considerable degree of success at Paris. It was presented to the proprietors of Covent Garden by Capt. Hewetson, author of *The Blind Boy*, and arranged as a Melo-drama by Mr. Dibdin. The incident on which the piece is founded happened to the mother of the Emperor Charlemagne, and is mentioned in the histories of France and Germany. On the same story is founded Mr. Skeffington's *Mysterious Bride.* N. P.

296. THE FORESTER; or, *The Royal Seat.* Dram. by John Bayley. 8vo. 1798. A strange random imitation of *The Midsummer Night's Dream.* Never acted.

297. THE FORESTERS; *a Picture of Rural Manners.* Play, translated from the German of Iffland, by Bell Plumptre. 8vo. 1799. Though not suited to the English stage, this play will in the perusal be found to contain some good writing. An unjust magistrate, and a sort of "village Hamp-"den," who defends his neighbours against the oppressions and encroachments of abused power, are the principal characters.

298. FORGET AND FORGIVE; or, *The Road to Happiness.* Com. by —— Lindoe. Acted at Newcastle, 1804, for the benefit of the author, who was a performer in the Newcastle company.

299. FOR THE HONOUR OF WALES. Masque. by Ben Jonson. No date; but placed between those of 1619 and 1620. Fol. 1692; 8vo. 1756.

300. THE FORTITUDE OF JUDITH. Trag. by Ralph Radcliff. Not printed.

301. THE FORTRESS. Melo-drama, in three acts, by T. E. Hook. Acted, with success, at the Haymarket. 8vo. 1807.

302. THE FORTUNATE DEPARTURE; an historical account dramatized, as best suited to convey an idea of the horrid excesses committed by the French army, on their irruption into Portugal; and the fortunate departure of the Prince Regent and family, on the eve of their entrance into Lisbon. With an address to the people of Great Britain, on their relative and comparative situation with the continent; and its possible subjugation by that scourge of human nature, Bonaparte. Written during some months' confinement in Lisbon, under the marauders of France, by an Englishman. 8vo. 1810.

303. THE FORTUNATE GENERAL. A French history, by Richard Hathwaye. Acted 1602. Not printed.

304. THE FORTUNATE ISLES, *and their Union,* celebrated in a Masque designed for the court on Twelfth Night, 1626, by Ben Jonson. 8vo. 1756.

305. THE FORTUNATE PEASANT; or, *Nature will prevail.*

Com. by Benjamin Victor. 8vo. 1776. This is taken from the *Paysan Parvenu* of Monsieur de Marivaux. It was never acted.

306. THE FORTUNATE PRINCE; or, *Marriage at Last.* Ballad Op. in three acts. 8vo. 1734.

307. THE FORTUNATE SAILOR. Op. by David Morison. 1790. Mentioned in Campbell's *History of Scottish Poetry.*

308. FORTUNATUS. See OLD FORTUNATUS.

309. FORTUNATUS. Pant. by Mr. Woodward. Acted at Drury Lane, 1753. This pantomime has been frequently revived, and always with alterations and additions.

310. FORTUNE BY LAND AND SEA. Tragi-Com. by Thomas Heywood. Acted by the Queen's Servants. 4to. 1655. Our author was assisted by Rowley in the composition of this play, which met with great applause in the performance, but was not printed till after their decease. The scene lies in London.

311. THE FORTUNE-HUNTERS; or, *Two Fools well met.* Com. by Ja. Carlisle. Acted by His Majesties Servants. 4to. 1689. This play is not without merit; but Spruce's mistaking (though drunk) the hand of another for the handle of a pump, and orange-flower for pump-water, is too absurd. Downes tells us that it expired on its third day. The scene in Covent Garden.

312. THE FORTUNE HUNTERS. Farce. To which is annexed, a humorous new ballad, called *The Female Combatants*; or, *Love in a Jail.* As it was acted at Mac L—n's Amphitheatre with great applause. 8vo. 1750.

313. THE FORTUNE HUNTERS; or, *The Widow bewitch'd.* Farce, by Charles Macklin. [1748.] This was acted three or four times for the author's benefit, but is not printed.

314. FORTUNE IN HER WITS. Com. by Charles Johnson. 4to. 1705. This is but an indifferent translation of Cowley's *Naufragium Joculare,* and was never presented on the stage. The scene, as it does in Cowley's piece, lies at Dunkirk.

315. FORTUNE MENDS. Com. See THEATRICAL RECORDER.

316. FORTUNE'S FOOL. Com. by Fred. Reynolds. Acted at Covent Garden. 8vo. 1796. This is a lively piece, and succeeded well on the stage; to which, indeed, like most others of its author's plays, it is much better suited than to the closet.

317. FORTUNE'S FROLIC. Farce, by J. T. Allingham. Acted at Covent Garden. 8vo. 1799. There is both fun and morality in this entertainment; which, though originally produced for Mr. Whitfield's benefit, afterwards became, and still continues, a favourite stock-piece. The story turns on a peasant succeeding to the title and estate of a lord, and on the use that he makes of his unexpectedly-acquired wealth.

318. FORTUNE'S TASKE; or, *The Fickle Fair One.* P. in MS. 1684. By John Horne. New Coll. M. A. June 30, 1677.

319. FORTUNE'S TRICKS IN FORTY-SIX. An allegorical Satire. 8vo. 1747.

320. FORTUNE'S WHEEL. Mus. Ent. acted by the Drury Lane company, at the Opera House in the Haymarket, 1793, for the benefit of Mr. Bannister; but not heard of afterwards. N. P.

321. THE FORTUNE-TELLER. Op. Farce. Acted at Drury Lane,

Sept. 29, 1808; but, being received with considerable disapprobation, was withdrawn after the first performance. Not printed.

322. THE FORTUNE-TELLERS. Pant. Acted at Drury Lane, 1740.

323. THE FORTUNE-TELLERS; or, *The World Unmask'd.* A Medley. Written by Abel Drugger [John Hardham]. 8vo. No date. This piece is creditable to the author's talents; but, though in a dramatic form, does not appear to have been intended for the stage.

324. FORTUNE TO KNOW EACH ONE THE CONDICIONS AND GENTLE MANORS, AS WELL OF WOMEN AS OF MEN, &c. A play entered on the book of the Stationers' Company, 1566; but not printed, unless it is, as it probably may be, the same play that has been distinguished by the title of COMMON CONDITIONS. See an account of that piece *ante.*

325. THE FORTY THIEVES. Op. Romance. Acted at Drury Lane Theatre, in 1806, with very great success. Scene, Bagdad, and the adjacent forest. The story is taken from a tale in the fourth volume of *The Arabian Nights' Entertainments.* Ali Baba, a poor woodcutter, while pursuing his avocations in the forest, discovers a cavern belonging to a banditti, and overhears the magical words of "*Open Sesame,*" by which he obtains admission, and returns to his humble habitation laden with wealth. His wife Cogia, having borrowed of her rich and proud sister a measure to ascertain her treasures, several pieces adhere to the bottom of the measure, and divulge their concealed wealth. Ali Baba is therefore compelled to disclose the secret to his rich brother Cassim, who visits the cavern; but when he has entered, forgetting the words "*Open Se-*" "*same,*" he is unable to escape, and being found by the robbers, is beheaded, and his body thrown into the forest, where it is found by his brother Ali, who succeeds to his house and possessions. To conceal the catastrophe, a cobler is led blindfold to sew the head to the body; and having mentioned this circumstance to the captain of the banditti, who comes to Bagdad in search of the first spoiler of the cave, he is shown by the cobler to the house inhabited by Ali Baba. Pretending that he is a merchant trading in oil, he obtains admission into the garden for thirty-nine jars, in each of which a robber is concealed. Morgiana, the faithful slave of Ali, wanting some oil, goes to the jars, and, discovering the scheme, destroys the whole gang with some deadly liquid which had been given her master by a beneficent fairy. To effect the destruction of the captain, Morgiana enters the banquetting-room as a dancing slave; and, while he is attempting to stab her master, wrests the dagger from his hand, and plunges it into his breast; for which she is rewarded by a marriage with Ganem, the son of Ali Baba. An episode is introduced, consisting of a benevolent fairy and a wicked genius, who is at length subdued by the power of virtue. The *programme* of this piece, we have been told, was sketched by Mr. Sheridan; the dialogue written by his brother-in-law, Mr. Ward; and some finishing touches are said to have been given by the pen of Mr. Colman. Not printed. Music by Kelly.

326. FOUL DEEDS WILL RISE. Mus. D. by S. J. Arnold. Acted at the Haymarket, July 1804.

The plot of this dismal drama is taken from *The Traveller's Story*, in Miss Lee's *Canterbury Tales*. It is a strange, and by no means judicious, mixture of opera, tragedy, and farce, and met with little encouragement. The music was said to be from the posthumous works of Dr. Arnold, the author's father. 8vo. 1804.

327. THE FOUNDLING. Com. by Edward Moore. Acted at Drury Lane. 8vo. 1748; 8vo. 1755. This comedy was the first of Moore's dramatic pieces, but is far superior to his second comic attempt. It met with tolerable success during its run; although, on the first night of its appearance, the character of Faddle (which it is said was intended for one Russel) gave great disgust, and was therefore considerably curtailed in all the ensuing representations. Russel was a young man, admired for his agreeable manner of imitating the opera singers. He was handsome and elegant in his person, of most consummate assurance, and caressed for some years by several leading ladies of quality; and yet (so capricious is the fate of those beings) he was thrown into the Fleet Prison, in his prime of life, for a debt not exceeding forty pounds, ran mad, and died there in a few months. This piece has not, however, since that time, been often acted, being generally considered as bearing too near a resemblance to *The Conscious Lovers*. Yet we cannot help thinking it far preferable to that play; as the intricacy of the plot is much more natural, the characters are of a more sprightly turn, and drawn in the general from higher life, unmixed with the pertness of a chambermaid coquet, and kitchen coxcomb; on which, however, the greater part of the liveliness of Sir R. Steele's play principally depends.

328. THE FOUNDLING OF THE FOREST. Play, in three acts, by William Dimond. Acted at the Haymarket, with great success. This is one of those romantic dramas, which please more by the curiosity and interest which they excite, and the stage effect produced, than by the delineation of character. 8vo. 1809.

329. THE FOUNTAIN OF NEW FASHIONS. Play, by G. Chapman. Acted in 1598. Not printed.

330. THE FOUNTAIN OF SELF LOVE. See CYNTHIA'S REVELS.

331. *The Booke of the* FOUR HONOURED LOVES. Comedy, by William Rowley; entered on the book of the Stationers' Company, June 29, 1660, but not printed. It was among those destroyed by Mr. Warburton's servant.

332. THE FOUR KINGS. A play of this name was acted by the Lord Admiral's servants, in 1598; but is now not known.

333. THE FOUR P's. *A merry Interlude of a* Palmer, *a* Pardoner, *a* Potycary *and a* Pedlar, by John Heywood. 4to. no date, and 4to. 1569. This is one of the first plays that appeared in the English language; it is written in metre, and not divided into acts. The original edition is in the black letter, but it has been republished in Dodsley's *Collection*, 1780.

334. FOUR PLAYS IN ONE; or, *Moral Representations*, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. These four pieces are entitled as follows, viz. I. *The Triumph of Honour*. This is founded on Boccace, Day 10, Nov. 5. Scene near Athens, the Roman army lying there. II. *The Triumph of Love*. This is taken from the same author, Day 5.

Nov. 8. and the scene laid in Milan. III. *The Triumph of Death.* This is from Part 3. Nov. 3. of *The Fortunate, Deceiv'd,* and *Unfortunate Lovers.* The scene, Anjou. IV. *The Triumph of Time.* The plot of this seems to be entirely the invention of the author. Whether this medley of dramatic pieces was ever performed or not, does not plainly appear. It is composed as if acted at Lisbon, before Manuel, King of Portugal, and his Queen Isabella, at the celebration of their nuptials; that court being introduced as spectators, and the King, Queen, &c. making remarks upon each representation. The first two may properly be called Tragi-Comedies, the third a Tragedy, and the last an Opera.

335. THE FOUR PRENTISES OF LONDON, *with the Conquest of Jerusalem.* An Historical Play, by Thomas Heywood. Divers times acted at the Red Bull. 4to. 1615; 4to. 1632. Dedicated "to the "honest and high-spirited prentises, the readers." This piece is inserted in Dodsley's *Collection,* second edition, 1780. The plot is founded on the exploits of the famous Godfrey of Bulloigne, who released Jerusalem out of the hands of the infidels in 1099; an ample account of which is to be seen in Tasso's *Goffredo,* and in Fuller's *Holy War.*

336. THE FOUR SEASONS; or, *Love in every Age.* A Musical Interlude, by P. A. Motteux. 4to. 1699. This little piece was set to music by Mr. Jeremy Clarke, and is printed with the musical entertainments in the opera of *The Island Princess*; or, *Generous Portuguese.* It does not belong to that opera; having been designed (as is expressly said by the author) "for another season, and another "occasion." It was, however, performed at the end of the last act of *The Island Princess,* and is printed with that piece.

337. THE FOUR SONS OF AMON. Play, by Robert Shawe. Acted 1602. Not printed.

338. THE FOX UNCAS'D; or, *Robin's Art of Money-catching.* Ball. Op. as it is privately acted near St. James's. 8vo. 1733. One of the despicable libels published at this period against Sir Robert Walpole.

339. FRAILTY AND HYPOCRISY. Drama, by James Wild. 12mo. 1804. Never acted. It is taken from Beaumarchais' *L'Autre Tartuffe; ou, La Mere Coupable*; and forms a sequel to *The Spanish Barber,* and *The Follies of a Day.*

340. FREA. This is one of three plays, published as *Dramatic Sketches of the Ancient Northern Mythology,* by F. Sayers, M. D. 4to. 1790. The subject is from a Gothic fiction. Balder, god of the sun, and the beloved of Frea, was slain by his brother Hoder, and hurled into the infernal regions. Hela, the goddess of fate, is entreated by Frea to release him; which she engages to do, if all the gods deplore the loss of Balder. Frea applies, in turn, to each; and each relents, except Lok; whose refusal seals the doom of Balder, and terminates the piece.

341. FREDERIC AND BASELLERS [or BASILEA]. Play. Acted at the Rose Theatre, June 3, 1597. Not printed.

342. FREDERIC DUKE OF BRUNSWICK LUNENBURG. Trag. by Elizabeth Haywood. 8vo. 1729. Acted at Lincoln's Inn Fields, with no success.

343. THE FREEHOLDER. Dram. Interlude, by Joseph Moser.

Printed in *The European Magazine*, vol. lvii. 1810. Never acted.

344. THE FREE KNIGHTS; or, *The Edict of Charlemagne.* Operatic Drama, in three acts, by F. Reynolds. Acted at Covent Garden. 8vo. 1810. The scene is Westphalia. Time the fourteenth century. The piece is founded on the Inquisition. An uncle, who fancies he has destroyed his niece, the Princess Palatine, usurps her title and palatinate; but she is preserved by Count Manfredi, who was commissioned to destroy her; and who, finding his life also sought by the usurper, assumes the name of Bellarmin, and becomes an inmate of Corbey Abbey, founded by Charlemagne, and endowed by him with the gift of sanctuary. The young Princess is brought up in the family of Baron Ravensberg, whose son falls in love with her; and here she is recognised by the usurper, who has her brought before the Inquisition, and condemned to death upon a false charge. Her lover, however, effects her escape, and she flies for protection to Corbey Abbey. The usurper, thus foiled, attacks the Abbey, forces its gates, commands the Princess to be dragged from the sanctuary, and is on the point of sacrificing her, when the Abbot proclaims her his lawful sovereign. The usurper, appalled, drops his sword, and, stung with remorse of conscience, acknowledges his guilt. The Princess accepts the hand of her lover, and the drama concludes with the ceremony of the installation of the Abbot. This was an interesting spectacle; but has slender merit as a literary production.

345. THE FREEMAN'S HONOUR. Play, by William Smith. It is only mentioned in the epistle dedicatory of a subsequent one, written by the same author, and entitled, *The Hector of Germany*. This play, however, is said to have been "acted by the servants of "the King's Majesty, to dignify "the worthy Company of Mer"chant Taylors."

346. FREE WILL. Trag. by Henry Cheeke. 4to. black letter. No date. [Supposed about 1589.] This is one of the very old moral plays. Its full title runs as follows: *A certayne Tragedie, wrytten fyrste in Italian, by F. N. B.* (Franciscus NigerBassentinus), *entituled* FREEWYL; *and translated into Englishe, by Henry Cheeke, wherein is set foorth, in manner of a tragedie, the deuylish Deuise of the Popish Religion, &c.* In the public library at Cambridge is a copy of the original Italian, entitled, *Tragedia del Libero Arbitrio.* 4to. 1546; and also a Latin version, by the author himself: printed at Geneva, by John Crispin. 8vo. 1559. *Niger* is his name latinized. His Italian name being *Nero*, as it is printed in a copy at Trinity College library, 1547.

347. KING FREEWILL. A MS. tragedy under this title, with the date of 1635, and translated from the French by Francis Bristowe, Gent. was in Mr. Barker's Catalogue of Plays (1799) for Sale.

348. THE FRENCH COMEDY. Acted at the Rose Theatre, by the Lord Admiral's servants, Feb. 11, 1595. Not now known.

349 THE FRENCH CONJURER Comedy, by T. P. Acted at the Duke of York's Theatre. 4to. 1678. The plot of this play is composed from two stories in the Romance of *Guzman de Alfarache, the Spanish Rogue*; the one

called *Dorido and Clorinia*, the other *The Merchant of Sevil*; and the scene is laid in Sevil.

350. THE FRENCH DOCTOR. Acted by the Lord Admiral's servants, at the Rose Theatre, Oct. 18, 1595. Not now known.

351. FRENCH FAITH; or, *The Virtuous Individual.* A Play, in three acts, translated from the French; printed in the first volume of *The Devil*, a periodical work, 12mo. 1786. This piece is founded on the history of the Protestants of Lisieux, who, by the firmness of Jean Hennuyer, bishop of that place, escaped the otherwise general massacre in France, in the year 1572. It is probably from the same French play as JEAN HENNUYER; which see.

352. THE FRENCH FLOGGED; or, *The British Sailors in America.* Farce of two acts. Performed at Covent Garden. 8vo. 1767. A piece written for, and acted at, Bartholomew Fair. It was also once represented at Covent Garden. The author is supposed to be Geo. Alex. Stevens.

353. THE FRENCHIFIED LADY NEVER IN PARIS. Com. of two acts, by Henry Dell. Acted at Covent Garden. 8vo. 1757. Taken from Cibber's *Comical Lovers*; which was borrowed from Dryden's *Maiden Queen*, and *Marriage à la Mode.* This was compiled for the use of Mrs. Woffington, and acted at her benefit.

354. FRENCHMAN IN LONDON. A Comedy. Dedicated to Mr. Foote. 8vo. 1755. This piece was never designed for the English stage, being nothing but a literal translation of the *François à Londres*, of M. de Boissy, from which it was said Mr. Foote had taken the hint of his *Englishman in Paris.* We can, however, perceive no kind of resemblance between the two pieces, any farther than what arises from a similarity in their titles. In the dedication, the translator says to Mr. Foote, "You remember, when walking "once in the Thuilleries, you (by "that art peculiar to your own "genius) represented a French-"man to himself; the coxcomb, "far from being struck with the "ridicule, declared you the only "well-bred Englishman he had "seen."

355. "The Honourable His-"torie of FRIAR BACON AND "FRIAR BONGAY. As it was "plaied by Her Majestie's servants. "Made by Robert Greene maister "of arts." 4to. 1594; 4to. 1630; 4to. 1655. For the story of this piece, see Plot's *History of Oxfordshire*, and Wood's *Antiq. Oxon.*

356. FRIAR BACON; or, *Harlequin's Adventures in Lilliput, Brobdignag, &c.* A Speaking Pantomime. Acted at Covent Garden, 1783. This pantomime is said to have been contrived by Mr. Bonnor. The words by Mr. O'Keeffe. N. P.

357. FRIAR FOX AND GILLIM OF BRENTFORD. Play, by Thos. Downton, in conjunction with Samuel Ridley. Acted 1598. N.P.

358. FRIAR FRANCIS. A Play. Acted at the Rose Theatre, by the Earl of Sussex's servants, Jan. 7, 1593. Not now known.

359. FRIAR SPENDLETON. Acted at the Rose Theatre, Oct. 31, 1597. Not printed.

360. THE FRIEND OF THE FAMILY. Com. by Henry Siddons. Acted at the New Theatre Royal, in Edinburgh, 1810, and received with great applause. The plot is simple, but judiciously connected; the sentiments are moral, and well

expressed; and the characters, though not partaking much of novelty, are well drawn. N. P.

361. A FRIEND IN NEED. Mus. Ent. by Prince Hoare. Acted at Drury Lane, 1797. This is taken from *Le Comte D'Albert et sa Suite*, a musical entertainment, composed chiefly by Gluck. The music of the present was composed and selected by Mr. Kelly, and obtained considerable applause. Songs only printed, 8vo. 1797.

362. A FRIEND IN NEED IS A FRIEND INDEED. Com. by D. O'Brien. Acted at the Haymarket in 1783. Not printed. This play, which in some respects resembled Goldsmith's *Good-natured Man*, was acted eight times, but not very cordially received; and gave rise to a newspaper controversy between the author and Mr. Colman. It was originally written in two acts; then enlarged to four, and ultimately reduced to three, in which form it was acted.

363. THE FRIENDLY RIVALS; or, *Love the best Contriver*. Com. 8vo. 1752. This comedy was, with great propriety, refused by the managers.

364. THE FRIENDS. Trag. by Mark Anthony Meilan. 8vo. No date. [1771.] The story from which this play was taken, is printed in *The Gentleman's Magazine*, January 1766.

365. THE FRIENDS; or, *The Benevolent Planters*. Mus. Int. by Thomas Bellamy. Acted at the Haymarket, August 1789. It was intended to serve the cause of humanity, by ameliorating the condition of slaves; and therefore deserves more indulgence than its literary character would perhaps obtain from the critics. Printed 8vo. 1789, with the latter title only.

366. FRIENDSHIP A LA MODE. Com. of two acts. Performed at Smock Alley, Dublin. Printed at Dublin. 8vo. 1766. This is an alteration of Vanbrugh's *False Friend*.

367. FRIENDSHIP IMPROVED; or, *The Female Warrior*. Trag. by Cha. Hopkins. Acted at Lincoln's Inn Fields. 4to. 1700. To this play is prefixed a humorous prologue, on the subject of the author's commencing merchant, and accumulating wealth, if it may be in the power of a poet so to do.

368. FRIENDSHIP IN FASHION. Com. by Tho. Otway. Acted at the Duke's Theatre. 4to. 1678. Though Langbaine tells us, that the piece before us was acted with general applause, it is certain, that, upon its revival at Drury Lane, in 1749, it was deservedly hissed off the stage for immorality and obscenity. Yet it certainly is not so loose in its expressions as *The Soldier's Fortune*, or *The Atheist*, of the same author.

369. FRIENDSHIP OF TITUS AND GESIPPUS. Com. by Ralph Radcliff. Not printed.

370. THE FROGS. Com. translated from Aristophanes, by C. Dunster. 4to. 1785.

371. THE FROLIC. Dramatic Piece, in three acts, by James Brown. Printed at Edinburgh. 8vo. 1783.

372. THE FROLIC; or, *The Romp in Disguise*. Farce, being a sequel to *The Romp*, produced for the benefit of a Mr. Lee, at Dorchester, June 1792.

373. THE FROLICS OF AN HOUR. Mus. Int. in one act. Performed, for a benefit, June 16, 1795, at Covent Garden, but not adopted by the house. 8vo. 1795.

374. FROM BAD TO WORSE.

See THEATRICAL RECOR-

. FROM INN TO INN. Op. in three acts, by James 12mo. 1804. Never acted. is a translation from the *tuberge en Auberge*," of M. y, and is very entertaining. eader, however, will be of- eminded of *She Stoops to er.*

. THE FRUITLESS REDRESS. written in the year 1728. play is still in manuscript. IDLEY, GLOSTER, in Vol. I.

. THE FUGITIVE; or, *The y Recess.* Dram. Past. by as Shrapter. 8vo. 1790. A poor production. Never

. THE FUGITIVE. Mus. by John O'Keeffe. Acted at it Garden, 1790. This was teration from the author's opera of *The Czar*; but ut much success, being per- d only four nights. N. P.

. THE FUGITIVE. Com. by h Richardson. Acted by the Lane company at the Opera e. 8vo. 1792. This is a good comedy, and was well ed.

. THE FUGITIVES. Com. illiam Roberts. 8vo. 1791. is considerable interest in piece, blended with much bability. Never acted.

. FUIMUS TROES, ÆNEID IE TRUE TROJANES. *Being y of the Britaines Valour at omanes first Invasion: pub- represented by the Gentlemen nts of Magdalen Colledge, in d.* 4to. 1633. The author s performance was Dr. Jasper r. Dodsley's *Collection.*

. FULGIUS AND LUCRELLA. is name is a piece mentioned ngbaine, Jacob, Gildon, and, Whincop, none of whom pretend to have seen it, or to give any account of it. But the author of *The British Theatre* is more particular in his description of it; and, but for his numerous forgeries, it would be reasonable to imagine he had met with the piece itself. He differs from them all in the spelling of the second name, calling it FULGIUS and LUCRETTE, a Pastoral, from the Italian, 1676. It is mentioned by Kirkman in his Catalogue, 1661, and is probably very ancient.

383. FUN. A Parodi-tragi-comical Satire. 8vo. 1752. This little piece is entirely burlesque, and was written by Dr. Kenrick. It contains some severe strokes of satire on H. Fielding, Dr. Hill, &c. and was intended to have been performed by a set of private persons at the Castle Tavern, in Paternoster Row. But although it was screened under the idea of a concert of music, and a ball, Mr. Fielding, who had received some information of it, found means of putting a stop to it on the very night of performance, even when the audience were assembled. The piece, however, which is entirely inoffensive, otherwise than by satirizing some particular works which were then recent, was soon after printed, and delivered gratis to such persons as had taken tickets for the concert.

384. FUN AND FROLIC; or, *The Sailor's Revels.* Mus. Int. Acted at Covent Garden, 1799, for the benefit of Mr. Incledon. It was merely a vehicle for introducing a few sea songs, and has not been printed.

385. THE FUN OF ELECTION; or, *The Patriotic Baker.* Performed at Covent Garden, May 15, 1807, for the benefit of Mr.

Munden. This was a new title given to Mr. Andrews's interlude, called *The Election*.

386. THE FUNERAL; or, *Grief à la Mode*. Com. by Sir Richard Steele. Acted at Drury Lane. 4to. 1702. It is, by some, thought the best of this author's pieces. The conduct of it is ingenious, the characters are pointed, the language is sprightly, and the satire strong and genuine. There is indeed somewhat improbable in the affair of conveying Lady Charlotte away in the coffin; yet the reward which by that means is bestowed on the pious behaviour of young Lord Hardy, with respect to his father's body, makes some amends for it. We know not that the plot of this is borrowed from any other piece; yet the hint of Lord Brumpton's feigning himself dead to try the disposition of his wife, may perhaps owe its origin to a scene in Moliere's *Malade Imaginaire*.

387. THE FUNERAL OF RICHARD CŒUR DE LION. By Rôbert Wilson, in conjunction with Chettle, Mundy, and Drayton. Acted in 1598. Not printed.

388. THE FUNERAL PILE. Com. Op. by J. S. Dodd, M. D. Acted and printed in Dublin. 12mo. 1799. This and *Gallic Gratitude* are the same piece, under different titles.

389. FURIBOND; or, *Harlequin Negro*. Pant. Acted at Drury Lane, in the Christmas holidays, 1807-8, and well received.

390. THE FURIES. Trag. translated from Æschylus, by R. Potter. 4to. 1777; 8vo. 1779. It is observed by the translator, "That "a very extraordinary clamour "has been excited against the au- "thor of this play for having "violated the unities, to which, "on every other occasion, he had "paid the strictest attention. "But here, where his manage- "ment of the subject led him "to treat them with less respect, "he has softened the violation by "a kind of magic power. Apollo "and the Furies must be allowed "the liberty to transport them- "selves whither and when they "please; and Mercury has the "charge of conducting Orestes; "so that had Horace wrote,

"Ille per extentum funem mihi posse videtur
"Ire poeta, meum qui pectus inaniter angit,
"Irritat, mulcet, falsis terroribus implet
"Ut magus, et modo me DELPHIS, modo ponit Athenis—

"the allusion would have added "a wonderful propriety to the "expression, and the lines have "conveyed a just character of "this tragedy."

G.

1. GALATHEA. Com. by John Lyly. 4to. 1592. Played before Queen Elizabeth, at Greenwich, on New Year's Day at night. The characters of Galathea and Phillida are borrowed from Iphis and Ianthe, in the 9th book of Ovid's *Metamorphoses*.

2. GALIASE. We find a play entered in this name, by Henslowe, as having been performed at the Rose Theatre, June 29, 1594. [Perhaps for JULIUS.]

3. This GALLANT CAVALIERO, DICKE BOWYER, newly acted. London: printed by Simon Stafford, for Nathaniel Butter, and are to be solde at his shope in Paul's Church Yard, neere St. Austen's Gate. 1605. This piece, which is not in any former list of plays, we quote on the authority of Mr. Moser, *European Magazine*, vol. lii. p. 94.

4. THE GALLANT MORISCOES; or, *Robbers of the Pyrenees*. Dram. Performance. 8vo. 1795. This piece, which is a mixture of blank verse and prose, and of serious and comic scenes, is founded on the circumstance, that among the Moors, driven by the Spaniards from their ancient settlements, were several who took refuge in the caverns of the Pyrenees, and there subsisted as banditti. They describe themselves in the following terms:

—Our fathers, friends,
Were brave Moriscoes, whose industrious arts,
Commerce, and patient labours, were to Spain
Of higher value than the Western World.
Thousands enrich'd with blood Granada's plains,
Or weep out weary life in banishment.

The Albigenses, and their persecution in that neighbourhood, are mentioned as if they made part of the same story. It is not an unentertaining, though an irregular, drama.

5. THE GALLANT SCHEMERS. Com. A piece under this title is mentioned in *The Grub Street Journal*, of May 17, 1733.

6. GALLIC GRATITUDE; or, *The Frenchman in India*. Com. of two acts, by James Solas Dodd. Performed at Covent Garden. 8vo. 1779. The story of this piece is taken from a little French farce, of one act, called *La Naufrage*, written by Mons. Lafont, and published in the year 1710. It was acted for the benefit of Mrs. Jackson, on whose performance of Lady Randolph, in Douglas, there are some critical remarks appended. See FUNERAL PILE.

7. GALLIGANTUS. Musical Entertainment. 8vo. 1758. This piece was taken from Mr. Brooke's *Jack the Giant Queller*. It was acted at the Haymarket, and once at Drury Lane, for Mrs. Yates's benefit.

8. THE GAME AT CHESSE. Com. by Thomas Middleton, sundry times acted at the Globe, on the Bank Side. 4to. Two editions. No date, but printed 1624. It is a sort of religious controversy; the game being played between one of the church of England and another of the church of Rome, wherein the former in the end gets the

victory: Ignatius Loyola sitting by as a spectator. The scene lies in London. The performance of this play occasioned some trouble, both to the author and the actors, who were charged with having the boldness and presumption, in a rude and dishonourable fashion, to represent on the stage the persons of His Majesty the King of Spain, Count Gondomar, the Bishop of Spalato; and a complaint of which had been made by a foreign ambassador (evidently Count Gondomar) to the King. The players were taken into custody, and, after a sound and sharp reproof, were dismissed with a command, that they should neither act that nor any other play until His Majesty's pleasure should be further known. The licenser was reprimanded, and the author for some time absconded; but afterwards appeared, and it is probable was committed to prison. See Chalmers's *Apology*, p. 496. In a copy of this play, late in the possession of Thomas Pearson, Esq. is the following memorandum in an old hand: "After nine days, where-"in I have heard some of the "actors say they took fifteen "hundred pounds, the Spanish "faction, being prevalent, got it "suppressed, and the author, Mr. "Thomas Middleton, committed "to prison, where he lay some "time, and at last got out upon "this petition to King James:

"A harmless game, coyned only for
delight,
"Was played betwixt the black house
and the white.
"The white house won. Yet still the
black doth brag,
"They had the power to put me in the
bag.
"Use but your royal hand, 't will set
me free:
"'T is but removing of a man, that 's
me. THOMAS MIDDLETON."

9. A GAME AT COMMERCE; or, *The Rooks pigeoned*. Comedy. About the year 1785, Mr. Dibdin tells us, he sent to the proprietors of Drury Lane, a comedy under this title, which was praised, but never returned, nor acted; of course, not printed. He had previously tried it at Covent Garden, under the title of THE TWO HOUSES; but it was rejected.

10. THE GAMESTER. Com. by James Shirley. Acted at Drury Lane. 4to. 1637. Dodsley's *Collection*, 1780. This is very far from being a bad play. The plot of it is intricate, yet natural; the characters well drawn, and the catastrophe just and moral. It has been twice altered and brought on the stage under different titles; first by Charles Johnson, who took his play of the *Wife's Relief* almost entirely from it; and afterwards by Mr. Garrick, who brought it on at Drury Lane, by the name of *The Gamesters*, but omitted two of the strongest written scenes in the whole play. For the plot, see Q. *Margaret's Novels*, Day 1. Nov. 8. and *The Unlucky Citizen*.

11. THE GAMESTER. Com. by Mrs. Centlivre. Acted at Lincoln's Inn Fields. 4to. 1705; 1708. This is far from being the worst of this lady's pieces; although it is, like most of them, formed on models not her own; the plot of it being almost entirely borrowed from a French comedy, called *Le Dissipateur*. It met with good success, and was, in the year 1758, revived at Drury Lane. The prologue was written by Mr. Rowe.

12. THE GAMESTER. Trag. by Edward Moore. Acted at Drury Lane. 8vo. 1753. This tragedy is written in prose, and is the best drama that Mr. Moore produced.

The language is nervous, and yet pathetic; the plot is artful, yet clearly conducted; the characters are highly marked, yet not unnatural; and the catastrophe is truly tragic, yet not unjust. Still with all these merits it met with but middling success, the general cry against it being, that the distress was too deep to be borne; yet we are rather apt to imagine its want of perfect approbation arose in one part, and that no inconsiderable one, of the audience from a tenderness of another kind than that of compassion; and that they were less hurt by the distress of Beverley, than by finding their darling vice, their favourite folly, thus vehemently attacked by the strong lance of reason and dramatic execution. As the *Gil Blas* of this author had been forced upon the town several nights after the strongest public disapprobation of it had been expressed, it was thought by his friends that any piece acted under his name would be treated with vindictive severity. The Rev. Joseph Spence therefore permitted it, for the first four nights, to be imputed to him, but immediately afterwards threw aside the mask, as he supposed the success of the piece to be no longer doubtful; when, strange to tell! some of the very persons, who had applauded it as his work, were among the foremost to condemn it as the performance of Mr. Moore. Some part of this drama was originally composed in blank verse, of which several vestiges remain. The fine acting of Mrs. Siddons and Mr. Kemble has restored this tragedy to the public as a stock-play; and it is always attractive. The character of Stukeley died with Mr. John Palmer. We have heard that the interview between Lewson and Stukeley, in the fourth act, was the production of Mr. Garrick's pen. When the play was shown in manuscript to Dr. Young, he remarked, that "Gaming wanted such a caustic as "the concluding scene of the play "presented."

13. THE GAMESTERS. Com. by David Garrick. Acted at Drury Lane. 8vo. 1758. This is the piece mentioned above, as an alteration of Shirley's *Gamester*. In this alteration the affair of the duel between the two friends, and the love-scenes between them and their mistresses, are very judiciously omitted; yet we cannot help thinking that two very capital scenes, the one between Volatile and Riot, and the other between Riot and Arabella, which stand in the last act of *The Wife's Relief*, have too much both of nature and judgment not to injure the piece by the loss of them; and that therefore the alteration of this play would have done more justice to the original author, had they been suffered to remain in the same situation they before possessed.

14. GAMMER GURTON'S NEEDLE. Comedy, by Mr. S. master of arts, i. e. John Still, afterwards bishop of Bath and Wells. 4to. 1575; 4to. 1661. H. O. It is one of the oldest of our dramatic pieces, and affords an instance of the simplicity which must ever prevail in the early dawnings of genius. The plot of this play, which is written in metre, and spun out into five regular acts, being nothing more than Gammer Gurton's having mislaid the needle with which she was mending her man Hodge's breeches against the ensuing Sunday, and which, by way of catastrophe to the piece, is, after much search, great altercation,

and some battles in its cause, at last found sticking in the breeches themselves. The original title of it runs thus: *A Ryght Pythy, Pleasant and merie Comedie: Intytuled Gammer Gurton's Nedle; played on the Stage not longe ago in Christe's Colledge in Cambridge, made by Mr. S. Master of Arts: Imprynted at London in Fleete Streeate beneth the Conduit, at the Signe of St. John Evangelist, by Thomas Colwell.* It is printed in the ancient black letter, but is republished in a more legible manner, yet still preserving the ancient way of spelling, in Dodsley's *Collection of Old Plays.*

It has sometimes happened that those who have been tempted to reprint specimens of the rude poetry of our early writers, have likewise persuaded themselves that these trifles were possessed of a further degree of merit than they may justly challenge as the records of fugitive customs, or the repositories of ancient language. We therefore seize this opportunity to disclaim all pretension to the like partialities in favour of Bishop Still's performance. Could we deceive ourselves so far in respect to that, or the pieces of Heywood, as to imagine they exhibit any traits of the *beautiful simplicity*, for which many an insipid ballad, like *Chevy Chase*, has been loudly celebrated, our wiser readers would detect our weakness, and punish it with the ridicule it deserved. When Rowe, in his prologue to *Jane Shore*, without exception, declared that

These venerable ancient song-enditers
Soar'd many a pitch above our modern writers,

he certainly said what he neither believed himself, nor could wish any part of his audience or his readers to believe. Such literary falsehoods deserve to be exposed as often as they are noted. If the reader expresses astonishment that a piece so indelicate as this our first regular comedy should have been thrice reprinted within the space of five-and-thirty years, how much more forcibly must his wonder have been excited, when he discovered it to have been the production of one who was educated for the church, and died in the sacred character of a bishop! The early example, however, of this reverend prelate may be fairly pleaded by all the numerous clergymen who, in times more chastised, have written for the stage.

15. GANDER HALL. Farce, by Andrew Franklin. Acted at the Haymarket, for the benefit of Mrs. Gibbs, Aug. 1799. This piece contained much broad humour; but was not very kindly received, and was never repeated. Not printed.

16. THE GARDENER OF SIDON. Mus. Dram. in three acts. A MS. sold as part of the library of the late Mr. Arthur Murphy.

17. GARRICK IN THE SHADES; or, *A Peep into Elysium.* Farce. Never offered to the managers of the Theatres Royal. 8vo. 1779. This seems to be the production of some disappointed author, whose resentment extended beyond the grave.

18. GARRICK'S VAGARY; or, *England run mad:* with particulars of the Stratford Jubilee. 8vo. 1769. Sad stuff indeed!

19. GASCONADO THE GREAT. A Tragi-comi-political-whimsical Opera. 4to. 1759. This piece was written by James Worsdale, the painter, and is a burlesque on the affairs of the French nation during the then existing war; the

King of France and Madame de Pompadour being depicted under the characters of Gasconado and Pampelin. There is some humour in it, more especially in a few of the songs; but it was rejected by the managers of both theatres.

20. THE GAY DECEIVERS; or, *More Laugh than Love.* Farce, by George Colman, jun. Acted at the Haymarket, 1804. Printed in 8vo. 1808. This laughable piece passed at first under the name of Arthur Griffinhoof, Esq.; but this was pretty generally understood to be a fictitious name assumed by Mr. Colman, jun. for his lighter dramatic pieces. A hint for the plot has confessedly been taken from an opera performed some years ago in Paris, called *Les Evenemens Imprevus*; but the characters, dialogue, and incidents, are altered to suit an English audience. It was well received.

21. THE GENERAL. A Play, mentioned by James Shirley, in his Poems; but probably never printed.

22. THE GENERAL. A Tragi-Comedy in MS. under this title, was in the catalogue of the library of the late Dr. Farmer. *Query.* Was this Shirley's play mentioned above? It was purchased by Mr. Reed, and sold among his collection after his death.

23. THE GENERAL CASHIER'D. A Play. 4to. 1712. This play was never acted, but is printed as designed for the stage, and is dedicated to Prince Eugene of Savoy.

24. THE GENERAL LOVER. C. by Theoph. Moss. 8vo. 1749. This comedy not only was not acted, but is perhaps the worst composition in the dramatic way that was ever attempted even without any view to the stage.

25. THE GENEROUS ARTIFICE; or, *The Reformed Rake.* Com. translated from the French; printed in Foote's *Comic Theatre,* vol. iii. 12mo. 1762.

26. THE GENEROUS ATTACHMENT. Com. by George Smythe. 8vo. 1796. Never performed.

27. THE GENEROUS CHIEF. Trag. by James Norval, A. M. Acted at Montrose, and printed in 8vo. 1792.

28. THE GENEROUS CHOICE. Com. by Francis Manning. 4to. 1700. This piece was acted at Little Lincoln's Inn Fields. Scene, city of Valencia in Spain.

29. THE GENEROUS CONQUEROR; or, *The Timely Discovery.* Trag. by Bevil Higgons. Acted at the Theatre Royal. 4to. 1702. The prologue was written by Lord Lansdown. Scene, Ravenna.

30. THE GENEROUS COUNTERFEIT. Com. by William Davies. This is one of five plays written for a private theatre, and printed together in one volume, 8vo. 1786.

31. THE GENEROUS COURTEZAN. A MS. under this title was mentioned in the catalogue of the library of the late Mr. Macklin.

32. THE GENEROUS ENEMIES; or, *The Ridiculous Lovers.* Com. by J. Corey. Acted at the Theatre Royal. 4to. 1672. This play is one entire piece of plagiarism from beginning to end; the principal design being borrowed from Quinault's *La Généreuse Ingratitude*; and that of *The Ridiculous Lovers* from Corneille's *Don Bertram de Ciganal.* Bertram's testy humour to his servants, in the third act, is partly borrowed from Randolph's *Muses' Looking Glass*;

and the quarrel between him and Robatzi, in the fifth, taken wholly and verbatim from the *Love's Pilgrimage* of Beaumont and Fletcher. The scene lies in Seville.

33. THE GENEROUS ENEMIES. Com. translated from Madame Genlis' *Theatre of Education*, 8vo. 1781; 12mo. 1787.

34. THE GENEROUS FREE MASON; or, *The Constant Lady. With the Humours of Squire Noodle and his Man Doodle.* A Tragi-comi-farcical Ballad Opera, of three acts, by William Rufus Chetwood. 8vo. 1731. The compiler of Whincop's Catalogue says, it was only performed at Bartholomew Fair.

35. THE GENEROUS HUSBAND; or, *The Coffeehouse Politician.* C. by Charles Johnson. 4to. No date. [1713.] Scene, London. We may gather from the dedication to Lord Ashburnham, that this play was ill received.

36. THE GENEROUS IMPOSTOR. Com. by the Rev. T. L. Obeirne. Acted at Drury Lane. 8vo. 1781. This play is borrowed from *Le Dissipateur* of Destouches, and was performed seven nights.

37. THE GENEROUS MOOR. Trag. by Richard Linnecar. Printed at Leeds, in a volume with poems, &c. 8vo. 1789. Performed at Wakefield, for its author's benefit, Sept. 19, 1792; when, Mr. Wilkinson *(Wandering Patentee)* tells us, "the receipt was "the greatest I had ever known; "being equal, at the common "prices, to Mrs. Siddons's acting "there at London prices."

38. THE GENII. Pant. by Henry Woodward. Acted at Drury Lane, 1752. This splendid spectacle was very successful, and was frequently revived.

39. THE GENIUS OF GLASGOW. A piece written expressly for the occasion of Mrs. Stephen Kemble's benefit at Glasgow, 1792.

40. THE GENIUS OF IRELAND. M. by John Macaulay. 8vo. 1785. Acted in Dublin. It seems an imitation of *Comus.*

41. THE GENIUS OF LIVERPOOL. Drama, in one act, by T. Harpley. Acted and printed at Liverpool, 8vo. 1790.

42. THE GENIUS OF NONSENSE. A Speaking Pantomime. Haymarket, 1780. Of this original, whimsical, operatical, pantomimical, farcical, electrical, naval, military, temporary, local Extravaganza (for so it was styled in the bills), we might reverse the title, and call it *The Nonsense of Genius.* It is true, that we have beheld more splendid scenery, more surprising changes, leaps, flyings, sinkings, &c.; but were never so well entertained by any of these, as by the judicious mixture of humorous and grotesque circumstances that engaged our attention throughout the present performance. As to the characters of the Agreeable Companion in a Postchaise, and the Bottle-Conjuror of the Adelphi, the one was happily imagined, and the other faithfully delineated. The catch sung by Dame Turton, Goody Burton, and Gammer Gurton, though not original, was here introduced on the stage for the first time, with proper concomitants. The words of it indeed may be said to comprise the whole extent of an ancient gossip's conversation, viz. a string of questions, with an insipid remark at the end of them. It were injustice also, on this occasion, to omit the praise so justly due to Mr. Bannister's mimetic powers, which contributed not a little toward the success of the piece before us. There seemed,

ed, to have been a contest een this comedian and Mr. ter, which should excel in the f imitation; for we cannot mine whether the Emperor ne Quacks [the noted Dr. am], or the Temple of Health, strongly resembled its ori- . We conceived an acquaint- with the copies, however, to ne safest as well as cheapest tainment of the two. Mr. ter's camp-scene, which con- ed the piece, was perhaps as ate and masterly a spectacle er appeared on the more ex- ve theatres of Covent Garden Drury Lane. An uncommon our and sprightliness in the gue of this whimsical exhi- n, induce us to place it ng the other dramatic pro- ons of Mr. Colman. N. P.

. THE GENOESE PIRATE; or, *k Beard.* Pant. by J. C. Cross. d at Covent Garden, 1798.

. THE GENTLE CRAFT. Play, homas Dekker. Acted 1599; ot now in existence. Wood that this piece had been by ascribed to Barten Holyday.

. THE GENTLEMAN. Com. ir Richard Steele. This play eft unfinished at the author's , and the MS. in his own -writing, is now in the pos- n of John Nichols, Esq. by n it was published in a new on of *Steele's Epistolary Cor- ndence,* 8vo. 1809.

. THE GENTLEMAN CIT. C. lated from the French of Mo- ; and printed in Foote's *Co- Theatre,* vol. v. 12mo. 1762.

. THE GENTLEMAN CULLY. . Acted at the Theatre Royal. 1702. In most of the cata- s there is a play by the name *e Generous Cully,* anonymous, without a date, excepting in *The British Theatre,* where it is placed in 1691. Coxeter, however, has erased that title, placing in its room, as they should be, the name and date as above, and positively attributes it to Charles Johnson, who in a preface says, that it stole into the theatre in the very heat of the summer, was studied in a hurry, and played by what they call the young company; and, under these disadvantages, held up its head longer than expected, the playhouse being at that time a perfect bagnio. From a scene in the third act, between Flash, Ruffle, and Censor, Mr. Garrick seems to have taken some hints for the fighting scene in *Miss in her Teens.*

48. THE GENTLEMAN DANCING-MASTER. Com. by W. Wycherley. Acted at the Duke's Theatre. 4to. 1673. This is one of the most indifferent of all our author's pieces.

49. THE GENTLEMAN GARDENER. A Ballad Opera, by James Wilder. Acted at Smock Alley, Dublin. 12mo. 1751. This is taken from Dancourt.

50. THE GENTLEMAN OF VENICE. Tragi-Com. by James Shirley. Acted at Salisbury Court. 4to. 1655. The plot of this play is taken from Gayton's festivous notes on *Don Quixote,* book iv. ch. 6, &c. and the scene lies in Venice.

51. THE GENTLEMAN USHER. Com. by George Chapman. 4to. 1606. It is doubtful whether this play was ever acted. Langbaine gives it but an indifferent character, yet at the same time owns that it was not without its partizans and admirers.

52. OF GENTYLNES AND NOBYLITE; *a Dialogue betwecn the Merchaunt, the Knyght, and the Plouman, dysputyng who is a verey*

Gentylman, and who is a Noblemen, and how Men should come to Auctoryte, compilid in Manner of an Enterlude, with divers Toys and Gestis addyd thereto to make myri pastyme and disport. This piece is written in metre, and printed in the black letter, by John Rastell, without date. By the spelling and manner of style, we should imagine it to be very ancient indeed.

53. THE GENTLE SHEPHERD. A Pastoral Com. 12mo. 1729; 12mo. 1752. This truly poetical and pastoral piece (of which we are told there are two editions of an earlier date than 1729) is written in the Scots dialect, published by the celebrated Allan Ramsay, the Scots poet, and introduced to the world as his. There are not, however, wanting persons who deny him the credit of being its author; but as envy will ever pursue merit, and as in almost a century no other person has, and it is now most probable never will, lay claim to that honour, reason, we think, will lead us to grant it to the only person who has been named for it. Be this fact, however, as it will, the excellence of the piece itself must ever be acknowledged; and it may, without exaggeration, be allowed to stand equal, if not superior, to either of those two celebrated pastorals, the *Aminta* of Tasso, and the *Pastor Fido* of Guarini. The reader, who may not concur in opinion with the compiler of the above account, may amuse himself with the sentiments of another writer, who has dragged poor Allan Ramsay and his opera through the mire of criticism, after a mode very peculiar to this critic. See *List of the Scotish Poets*, prefixed to Pinkerton's *Ancient Scotish Poets, 1786*, vol. i. p. 132.—The passage is too long to quote; especially as we think the following sentiments of another author much more to our purpose: "Ramsay "was a man of strong natural, "though few acquired, parts, pos- "sessed of much humour and na- "tive poetic fancy. Born in a "pastoral country, he had strong- "ly imbibed the manners and hu- "mours of that life. As I knew "him well, an honest man, and "of great pleasantry, it is with "peculiar satisfaction I seize this "opportunity of doing justice to "his memory, in giving testi- "mony to his being the author of "*The Gentle Shepherd*, which, "for the natural ease of the dia- "logue, the propriety of the cha- "racters perfectly similar to the "pastoral life in Scotland, the "picturesque scenery, and, above "all, the simplicity and beauty "of the fable, may justly rank "amongst the most eminent pas- "toral dramas that our own or any "other nation can boast of. Me- "rit will ever be followed by de- "traction. The envious tale, that "*The Gentle Shepherd* was the "joint composition of some wits "with whom Ramsay conversed, "is without truth. It might be "sufficient to say, that none of "these gentlemen have left the "smallest fragment behind them "that can give countenance to "such a claim. While I passed "my infancy at Newhall, near "Pentland Hills, where the scenes "of this pastoral poem are laid, "the seat of Mr. Forbes, and the "resort of many of the literati at "that time, I well remember to "have heard Ramsay recite, as "his own production, different "scenes of *The Gentle Shepherd*, "particularly the two first, before "it was printed." Tytler's *Poeti-*

Remains of James the First, 1783, p. 189.—Mr. Roscoe the historian of Lorenzo de lici, says, " The beautiful dra-atic poem of *The Gentle Shep-rd* has exhibited rusticity with-it vulgarity, and elegant senti-ent without affectation. Like e heroes of Homer, the cha-cters of this piece can engage the humblest occupations ithout degradation." The ori-l pastoral, as it was written, performed some years ago by mpany of Scots people, at the e Theatre in the Haymarket.

4. THE GENTLE SHEPHERD. 1. altered from Ramsay, by ielius Vanderstop. Acted at Haymarket. 8vo. 1777.

5. THE GENTLE SHEPHERD. altered from Ramsay, by Ri-d Tickell. Acted at Drury e, 1781. Music by Mr. Lin-The songs only printed. 8vo. This alteration does not ar to have been made with cient attention; for, in short-g the piece, Mr. Tickell has pressed the comic parts, and erved the long colloquies be-n the lovers, in which there stage effect.

6. THE GENTLE SHEPHERD. Pastoral Com. translated from n Ramsay, by W. Ward. 8vo. 5.

7. THE GENTLE SHEPHERD. cotch Pastoral, by Allan Ram-attempted in English by Mar-Turner. 8vo. 1790. This on was never acted.

8. GEORGE A GREENE, THE DAR OF WAKEFIELD. Com. nym. Acted by the Earl of ex's Servants. 4to. 1599. The of this play (which is not ed into acts) is founded on an nt ballad, and the scene lies akefield in Yorkshire. This George a Greene was a man of great and ancient renown; there is a peculiar history of his life, written by one N.W. 8vo. 1706; and he is mentioned in *Hudibras,* part ii. cant. 2, line 305. This comedy is to be met with in Dodsley's *Collection of Old Plays.*

59. GEORGE A GREEN, THE PINDAR OF WAKEFIELD. Farce, in three acts. Performed at York, 1775. Abridged from the old play in Dodsley's Collection. Not printed.

60. GEORGE BARNWELL. See LONDON MERCHANT.

61. GEORGE DANDIN; or, *The Wanton Wife.* Com. by Ozell. A translation from Moliere's *George Dandin.*

62. GEORGE DANDIN. Farce, taken from Moliere, and acted at Drury Lane, 1747. Not printed.

63. The true Historie of GEORGE GRANDERBURYE, as played by the Right Hon. the Earl of Oxenforde's Servants. Not printed. See Mr. Malone's *Supplement to Shakspeare,* vol. i. p. 78.

64. GEORGE SCANDERBAGE, the true History of, as it was lately played by the Right Hon. the Earle of Oxenforde his servants. This play was entered by Edward Alde on the book of the Stationers' Company, July 3, 1601, but not printed.

65. GEORGE'S NATAL DAY. M. Printed at Edinburgh, in a volume of " Original Poems, by a young " Gentleman," 8vo. 1780.

66. THE GERMAN HOTEL. C. [by—Marshall]. Acted at Covent Garden. 8vo. 1790. This is an alteration from a German play by an author of the name of Brandes, and was well received. It is both interesting and entertaining, and displays, with much effect, the best feelings of the human heart.

67. THE GERMAN PRINCESS. A play under this title seems to have been performed at the Duke's Theatre in Dorset Garden about 1669. Mary Carleton, an impostor, who afterwards called herself a German princess, acted a part in it. Nine years after, viz. Jan. 22, 1678 (being her birthday), she was hanged at Tyburn for stealing a piece of plate from a tavern in Chancery Lane.

68. THE GERMAN THEATRE. A collection of German plays, translated by Benjamin Thompson, in 6 vols. 8vo. 1800 and 1801; viz.

Vol. I. *The Stranger.* Drama, by Kotzebue.
Rolla; or, *The Virgin of the Sun.* Play, by the same.
Pizarro. Romantic Trag. by the same.
II. *Lover's Vows.* Drama, by the same.
Adelaide of Wulfingen. Trag. by the same.
Count Benyowsky. Drama, by the same.
III. *Deaf and Dumb.* Hist. Dram. by the same.
Indian Exiles. Com. by the same.
False Delicacy. Dram. by the same.
The Happy Family. Dr. by the same.
IV. *Otto of Wittelsbach.* Tr. by Babo.
Dagobert. Trag. by the same.
Conscience. Trag. by Iffland.
V. *The Robbers.* Trag. by Schiller.
Don Carlos. Trag. by the same.
VI. *The Ensign.* Com. by Schroeder.
Count Kœnigsmark. Tr. by Reitzenstein.
Stella. Dr. by Göthe.
Emilia Galotti. Trag. by Lessing.

69. THE GERMAN THEATRE AT VENICE. Translated from Meissner, by A. Thompson. 12mo. 1796. Printed at Perth, in a volume called *The German Miscellany.* This piece is not strictly dramatic; being only the narrative of a drama.

70. GERMANICUS. Trag. by Thomas Cooke. This piece was neither acted nor printed, but was left in a finished state by the author, and the MS. was in the possession of the late Sir Joseph Mawbey.

71. GERMANICUS. Trag. by a gentleman of the university of Oxford. 8vo. 1775.

72. THE GHOST. Com. in two acts. Performed at Smock Alley, Dublin. 8vo. 1767. This is taken from Mrs. Centlivre's play of *The Man's bewitched*; or, *The Devil to do about her.* It has since been acted frequently at both the London theatres. See THE WITCHCRAFT OF LOVE.

73. THE GHOST; or, *The Woman wears the Breeches.* Com. Anon. Written in 1640. Printed in 4to. 1653. Scene, Paris.

74. THE GHOST OF MOLIERE. This is only the translation of a little piece of fourteen scenes, called, *L'Ombre de Moliere*, written by M. Brecourt, a friend of that poet's, after his death, and which is printed in all the editions of Moliere's works. The scene lies in the Elysian Fields.

75. THE GHOSTS. Com. by Mr. Holden. Acted at the Duke's Theatre between 1662 and 1665. Not printed. See Downes's *Roscius Anglicanus*, p. 26.

76. THE GIANT DEFEATED; or, *The Reward of Valour.* A Pantomimical Romance. Acted at Covent Garden, June 12, 1795, for the benefit of Messrs. Cubitt, Boyce, Cox, and Byrne; by the latter of whom it is imagined to have been composed.

77. GIBRALTAR; or, *The Spanish Adventure.* Com. by J. Dennis. Performed at the Theatre Royal in Drury Lane, but without success. 4to. 1705. "The first "day it was well acted in most of "its parts, but was not suffered to "be heard; the second day, for the "most part faintly and negligently "acted, and consequently was not "seen." The scene lies at a village in the neighbourhood of Gibraltar.

78. GIBRALTAR. Com. Opera, by Robert Houlton. Acted at Capel Street, Dublin, 1784. Not printed.

79. GIL BLAS. Com. by Edward Moore. Acted at Drury Lane. 8vo. 1751. This is by much the least meritorious of the three dramatic pieces of our author; and indeed, notwithstanding its being very strongly supported in the acting, by Garrick, Woodward, and Mrs. Pritchard, met with the least success. The design is taken from the story of Aurora, in the novel of *Gil Blas*, but bears too near a resemblance to the plot of *The Kind Impostor*; and the author has deviated greatly from truth in the manners of his characters, having introduced a Spanish gentleman drunk on the stage, which is so far from being a characteristic of that nation, that it is well known they had formerly a law subsisting among them, though now, perhaps, out of force, which decreed that if a gentleman was convicted of even a capital offence, he should be pardoned on pleading his having been intoxicated at the time he committed it; it being supposed that any one who bore the character of gentility would more readily suffer death, than confess himself capable of so beastly a vice as drunkenness.

80. GINECOCRATIA. Com. by George Puttenham. It is mentioned, and the plot of it printed, toward the conclusion of the second book of his *Art of Poetry*; but the play itself was never printed.

81. THE GINGERBREAD NUT; or, *The Termagant tamed.* Op. Printed at Dublin, 1790.

82. THE GIPSIES. Com. Op. by Charles Dibdin. Acted at the Haymarket. 8vo. 1778. This is a translation of *La Bohemienne* by Favart, and was coolly received.

83. THE GIPSIES; or, *A Christmas Gambol.* In two acts, by Joseph Moser. Never acted. Scene, the coast of Devonshire. This was a temporary piece written soon after Lord Nelson's memorable battle of Trafalgar. Printed in *The Spirit of the Public Journals*, vol. x. 12mo. 1807.

84. GIRALDA. See BRITISH HEROINE.

85. GIRALDO THE CONSTANT LOVER. By Henry Shirley. This play was entered on the book of the Stationers' Company, Sept. 9, 1653; but probably was not printed.

86. THE GIRL IN STYLE. Farce, by —— Scawen. Acted at Covent Garden, Dec. 1786, and condemned after the second representation. It is said to have been written several years before it was acted, and that in the interim the satire had become obsolete. Not printed.

87. GIVE A MAN LUCK, AND THROW HIM INTO THE SEA. A

play with this title was entered on the book of the Stationers' Company, with *The Maid's Metamorphoses*, July 24, 1600. It does not appear to have been printed, but was probably a performance of John Lyly's.

88. THE GLASS OF GOVERNMENT. Tragi-Com. by George Gascoigne. 4to. 1575. This play is thus entitled, because therein are handled as well the rewards for virtues as the punishments for vices. The scene lies at Antwerp.

89. THE GLEANER; or, *Harvest Home*. Dramatic Entertainment, in three acts, with songs, by Joseph Moser. Written in 1809. Neither acted nor printed.

90. GLORIANA; or, *The Court of Augustus Cæsar*. T. by N. Lee. Acted at the Theatre Royal. 4to. 1676. This is one of the wildest and most indifferent of all our author's pieces, being made up of little else but bombast and absurdity, and met with no success. The plot is more founded on romance than history, as may be readily discovered by comparing it with the first, fifth, and seventh parts of the celebrated romance of *Cleopatra*, under the characters of Cæsario, Marcellus, and Julia. Scene lies in the palace of Augustus Cæsar at Rome.

91. THE GLORIOUS FIRST OF JUNE. Mus. Ent. Acted at Drury Lane, July 2, 1794, being for the benefit of a fund at Lloyd's Coffee-house, for the relief of the widows and orphans of the brave men who fell in the naval victory of Earl Howe on the first of June preceding. The dialogue was partly ascribed to Mr. Sheridan, partly to Mr. Cobb. The songs were written by the Duke of Leeds, Lord Mulgrave, Mrs. Robinson, Mr. Richardson, &c. and the piece was several times repeated with success. Not printed.

92. THE GLOUCESTERSHIRE SQUIRE. This is the same play as *The Country Squire* already mentioned, with only an alteration in the title. 8vo. 1734.

93. THE GNOME; or, *Harlequin Underground*. Pant. [by R. Wewitzer]. Acted at the Haymarket, 1788.

94. THE GOBLINS. Comedy, by Sir John Suckling. Acted at Black Friars. 8vo. 1646. In Dodsley's Collection, 1780. The scene of this play lies in Francelia; and the author, in the execution of his design, has pretty closely followed the footsteps of Shakspeare, of whom he was a professed admirer; his Reginella being an open imitation of Miranda in *The Tempest*; and his Goblins, though counterfeits (being only thieves in disguise), seem to be copied from Ariel. There is considerable merit in this play.

95. GOD HYS PROMISES. A Tragedye or Interlude, *manyfestynge the chefe* PROMYSES *of God unto Man in all Ages, from the Begynnynge of the Worlde, to the Deathe of* JESUS CHRISTE, a *Mysterie*, 1538. 8vo. The Interlocutors are *Pater cœlestis, justus Noah, Moses sanctus, Esaias propheta, Adam primus Homo, Abraham fidelis, David Rex pius, Joannes Baptista*. This play was written by Bishop Bale, and was one of the first dramatic pieces printed in England. It is reprinted by Dodsley in his Collection. From an Historical Essay on the Irish Stage, by Mr. Joseph Cooper Walker (*Transactions of the Royal Irish Academy*, vol. ii.), we learn that this piece was performed by young men at the Market Cross in Kilkenny, on a Sunday in 1552.

96. GOD SPEED THE PLOUGH. Acted by the Earl of Sussex's Servants, at the Rose Theatre, Dec. 27, 1593. Not printed.

97. GODDWYN. Trag. by Thomas Rowleie. 8vo. 1778. This is one of the pieces supposed to be written by Thomas Chatterton.

98. GODFREY OF BULLOIGNE, WITH THE CONQUEST OF JERUSALEM. An Interlude; entered on the book of the Stationers' Company, by John Danter, June 19, 1594; but not printed.

We may conclude that this piece had been acted; as a SECOND PART of it was performed by the Lord Admiral's Servants, at the Rose Theatre, July 19, 1594.

99. GOETZ OF BERLICHINGEN WITH THE IRON HAND. Trag. translated from Goethe, by William Scot. 8vo. 1799. Never acted.

100. THE GOLDEN AGE; or, *The Lives of Jupiter and Saturn.* An Historical Play, by Thomas Heywood. Acted at the Red Bull. 4to. 1611. This piece the author himself calls the Eldest Brother of three ages that had adventured on the stage; in all of which he has introduced Homer as the expositor of each dumb show, in the same manner as Shakspeare has done by Gower, in his *Pericles Prince of Tyre.* For the story, we need only consult Galtruchius, and other of the heathen mythologists.

101. THE GOLDEN AGE RESTOR'D, in a Masque at Court, 1615, by the Lords and Gentlemen the King's Servants, by Ben Jonson. This piece was not printed till 1641. Fol. Also 8vo. 1756.

102. THE GOLDEN ASS, AND CUPID AND PSYCHE. Play, by Henry Chettle, in conjunction with Thomas Dekker and John Day. Acted in 1600. Not now in existence.

103. THE GOLDEN FARMER; or, *Harlequin Ploughboy.* Pant. by J. C. Cross. 8vo. 1802. Acted at the Circus.

104. THE GOLDEN PIPPIN. Burletta, by Kane O'Hara. Acted at Covent Garden. 8vo. 1773. It was first produced in three acts, as *Midas* had been before; but, like that performance, was not very successful in its original state. It was then reduced to an afterpiece, and was received with universal approbation.

105. THE GOLDEN RUMP. This piece was never acted, never appeared in print, nor was it ever known who was the author of it. Yet we cannot avoid mentioning it here, as it was the real occasion of a very remarkable event in dramatic history; viz. the act whereby all dramatic pieces are obliged to undergo the inspection and censure of the Lord Chamberlain, before they can be admitted to a representation. The fact was as follows: During the administration of a certain *premier ministre*, the late Mr. Fielding, whose genuine wit and turn for satire were too considerable to need our expatiating on in this place, had in two or three of his comedies, particularly those of *Pasquin* and *The Historical Register*, thrown in some strokes which were too poignantly levelled at certain measures then pursuing by those at the head of affairs, not to be severely felt, and their consequences, if not speedily put a check to, greatly dreaded by the minister. Open violence, however, was not the most eligible method to proceed in for this purpose. Not a *restraint* of *liberty* already *made use of*, but a *prevention* of *licentiousness* to come, was

the proper weapon to employ in such a case. A piece, therefore, *written by somebody or other*, was offered to Mr. Henry Giffard, the manager of Goodman's Fields Theatre, for representation. This piece was entitled *The Golden Rump*; in which, with a most unbounded freedom, abuse was vented not only against the parliament, the council, and ministry, but even against the person of Majesty itself. The honest manager, free from design himself, suspected none in others; but imagining that a license of this kind, if permitted to run to such enormous lengths, must be of the most pernicious consequences, quickly fell into the snare, and carried the piece to the minister, with a view of consulting him as to his manner of proceeding. The latter, commending highly his integrity in this step, requested only the possession of the MS. but, at the same time, that the manager might be no loser by his zeal for the interests of his king and country, ordered a gratuity, equal to what he might reasonably have expected from the profits of its representation, to be paid to him. Being now become master of the piece itself, together with the corroborating circumstance of the necessity of employing the public money to prevent even absolute treason from appearing on the open stage, unless some authority of another kind could be found for stopping her mouth, he made such use of it, as immediately occasioned the bringing into, and passing, in Parliament, the above-mentioned bill.

106. GONDIBERT AND BERTHA. Trag. by W. Thompson, M. A. 8vo. 1751. This piece was never acted, nor, we believe, intended for the stage, but is published in a volume with some poems of the same author. The subject from Davenant's *Gondibert*.

107. GONSALVO DE CORDOVA; or, *The Conquest of Granada*. Bal. by J. C. Cross. 8vo. 1802.

108. THE GOOD ENGLISHMAN. Ballad Opera, of two acts, by William Shirley. A piece not acted or printed.

109. THE GOOD MOTHER. Com. translated from Madame Genlis' *Theatre of Education*. 8vo. 1781. 12mo. 1787.

110. THE GOOD-NATURED MAN. Com. by Oliver Goldsmith. Acted at Covent Garden. 8vo. 1768. Many parts of this play exhibit the strongest indications of our author's comic talents. There is perhaps no character on the stage more happily imagined and more highly finished than Croaker's; nor do we recollect so original and successful an incident as that of the letter which he conceives to be the composition of an incendiary, and feels a thousand ridiculous horrors in consequence of his absurd apprehension. Our audiences, however, having been recently exalted on the sentimental stilts of *False Delicacy*, a comedy by Kelly, regarded a few scenes in Dr. Goldsmith's piece as too low for their entertainment, and therefore treated them with unjustifiable severity. Nevertheless, *The Good-natured Man* succeeded, though in a degree inferior to its merit. The prologue to it, which is an excellent one, was written by Dr. Samuel Johnson, who declared the present to be the best comedy produced since *The Provoked Husband*, and that there had not been lately any such character on the stage as that of Croaker. Dr. Goldsmith seems to have taken the hint of the character from whom his play

is named from the lover of Miss Braddock, in his own *Life of Beau Nash*, p. 85.

111. THE GOODNATURED MAN. Acted at the Haymarket, July 1804. Not printed. This was a reduction of the foregoing play to three acts; and (if the propriety of making the abridgment be admitted) was executed with judgment. It was well received.

112. GOODY TWO SHOES; or, *Harlequin Alabaster*. Pant. by C. Dibdin, jun. Acted at Sadler's Wells. 8vo. No date.

113. GORBODUC. Trag. by T. Norton and Thomas Sackville, Lord Buckhurst. B. L. 4to. [1565.] Reprinted with a preface by Mr. Spence, 8vo. 1736. These are only republications of an imperfect copy of FERREX AND PORREX.

114. THE GORDIAN KNOT UNTY'D. Com. 1691. This is not printed, but appears to have been acted in the before-mentioned year. Motteux, in *The Gentleman's Journal*, Jan. 1691-2, says, "You have often asked me who "was the author of *The Gordian* "*Knot Unty'd*; and wondered with "many more why it was never "printed. I hear that gentleman, "who writ lately a most ingenious "dialogue concerning women, "now translated into French, is "the author of that witty play; "and it is almost a sin in him to "keep it and his name from the "world."

115. GORTZ OF BERLINGEN WITH THE IRON HAND. Hist. D. translated from the German of Goethe [by Miss Rose D'Aguilar]. The preface was written by Dr. James Currie, of Liverpool. 8vo. No date. [1799.] Never acted. Of this piece another translation was about the same time published, with a small variation in the name. See GOETZ.

116. THE GOSPEL SHOP. Com. of five acts, with a new Prologue and Epilogue, by R. Hill, of Cambridge. 8vo. 1778. This is a wretched attempt at satire on the Methodists. The author's name probably a fictitious one.

117. GOTHAM ELECTION. F. of one long act, by Mrs. Centlivre. 12mo. 1715. In this piece the fair author has shown great knowledge of mankind, and of the different occurrences of life. It was never acted, being looked on as a party affair, but was printed, with a dedication to Secretary Craggs; of whom it is recorded, greatly to his honour on this occasion, that being complimented on his liberality by Mrs. Bracegirdle, to whom he gave twenty guineas for the author, and told that his generosity appeared the more extraordinary as the farce had not been acted, he replied, that he did not so much consider the merit of the piece, as what was becoming a Secretary of State to do. There is another edition (12mo. 1737); of which the title is *The Humours of Elections*, and the running-title *Gotham Election*.

118. THE GOVERNESS. Com. Op. Acted at the Theatre, Crow Street, Dublin. 12mo. 1777. This piece was imposed on the public as a true copy of Mr. Sheridan's *Duenna*, with only the alteration of the title and the names of the characters. The history of the piece, as Mr. Oulton tells us, is this: Mr. Ryder was manager of Crow Street Theatre; and by his opponents at the Fishamble Street Theatre Mr. Sheridan's favourite piece of *The Duenna* was got up at a great expense, immediately after its representation in London.

Mr. Ryder now employed some confidential persons to take down the dialogue in short-hand; and, becoming thus master of the words, advertised it under the title of *The Governess* (including the songs, &c. of *The Duenna*, which were published), and gave fresh names to all the dramatis personæ; the Jew Isaac, which he performed himself, being called Enoch. A prosecution was the result; but Mr. Ryder succeeded as defendant; it being the opinion of the Irish judges, that any person may make memoranda of whatever is publicly exhibited, and to which he pays for his admission.

119. THE GOVERNESS; or, *Boarding-School Dissected*. Occ. Dram. 8vo. 1785. Never performed.

120. THE GOVERNOR. Trag. by Sir Cornelius Formido. This play was among those destroyed by Mr. Warburton's servant. It was entered on the book of the Stationers' Company, Sept. 9, 1653.

121. THE GOVERNOR; or, *Creolian Insurrection*. Pant. Ballet. Acted at Covent Garden, March 1793.

122. THE GOVERNOR OF CYPRUS. Trag. by J. Oldmixon. 4to. 1703. Acted at the Theatre in Lincoln's Inn Fields. Scene, the governor's palace in Cyprus, near the sea.

123. GOWRY. Trag. 1604. N. P. The mention of this play we find in the following extract of a letter from Mr. Chamberlaine to Mr. Winwood, dated Dec. 18, 1604: "The tragedy of *Gowry*, "with all action and actors, hath "been twice represented by the "King's players, with exceeding "concourse of all sorts of people; "but whether the matter or man-"ner be not well handled, or that "it be thought unfit that princes "should be played on the stage in "their lifetime, I hear that some "great councellors are much dis-"pleased with it, and so 't is "thought it shall be forbidden."

124. THE GRACES. Intermezzo, in one act [by C. Dibdin]. Performed at the Royal Circus. 8vo. 1782.

125. THE GRACES. F. in one act. A MS. sold as part of the library of the late Mr. Arthur Murphy.

126. GRANDBY ENTICED FROM ELYSIUM. Com. Op. by William Watson. 8vo. No date. [We believe, about 1782.]

127. THE GRATEFUL FAIR; or, *A Trip to Cambridge*. Com. by Christopher Smart. Acted at Pembroke College, Cambridge. This is the last instance of a custom which formerly prevailed in the universities, of acting plays at different colleges. This play is lost, except a soliloquy of the Princess Perriwinkle, preserved in *The Old Woman's Magazine*, and a few songs. The following account of the plot and dramatis personæ was given from memory by Dr. Gordon, then one of the surviving actors in it: "The "business of the drama was laid "in bringing up an old country "baronet, to admit his nephew a "fellow-commoner at one of the "colleges; in which expedition "a daughter or niece attended. "In their approach to the seat of "the Muses, the waters, from a "heavy rain, happened to be out "at Fen Stanton, which gave a "young student of Emmanuel an "opportunity of showing his gal-"lantry, as he was riding out, by "jumping from his horse and "plunging into the flood to rescue "the distressed damsel, who was

"near perishing in the stream "into which she had fallen from "her poney, as the party travelled "on horseback. The swain, be-"ing lucky enough to effect his "purpose, of course gained an "interest in the lady's heart, and "an acquaintance with the rest of "the family, which he did not fail "to cultivate on their arrival at "Cambridge, with success, as far "as the fair one was concerned. "To bring about the consent of "the father, it was contrived to "have a play acted, of which en-"tertainment he was highly fond; "and the Norwich company lucki-"ly came to Cambridge just at "the time; only one of the ac-"tors had been detained on the "road; and they could not per-"form the play that night unless "the baronet would consent to "take a part: which, rather than "be disappointed of his favourite "amusement, he was prevailed "upon to do; especially as he was "assured that it would amount to "nothing more than sitting at a "great table, and signing an instru-"ment as a justice of peace might "sign a warrant; and having "been some years of the quorum, "he felt himself quite equal to the "undertaking. The under-play "to be acted by the Norwich com-"pany on this occasion was *The "Bloody War of the King of Dia-"monds with the King of Spades*; "and the actors in it came on "with their respective emblems "on their shoulders, taken from "the suits of the cards they re-"presented. The baronet was "the king of one of the parties; "and in signing a declaration of "war, signed his consent to the "marriage of his niece or daugh-"ter, and a surrender of all her "fortune."

This piece was acted in the year 1747, in Pembroke College Hall; the parlour of which made the green-room. The Prologue, with the Soliloquy and Dramatis Personæ, are printed in the Life of Mr. Smart, prefixed to his works.

128. THE GRATEFUL SERVANT. Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1630; 4to. 1637; 4to. 1660. This play met with very great applause when acted, and came forth ushered by eight copies of verses in English, and two in Latin, which the author says were "the "free vote of his friends, which "he could not in civility refuse:" and indeed he must have very little of the poetical warmth about him, if he could be desirous so to do. Lodowick's contrivance to have his wife Artella tempted by Piero, in order that he may procure an opportunity of divorcing her, is the same with Contarini's humour and contrivance in *The Humorous Courtier*. Scene, Savoy.

129. THE GRAVE. Com. Acted at the Royal Kentish Bowmen's Lodge. The Prologue to this (by W. Spencer) only is printed. See *The Metrical Miscellany*, 8vo. 1802, p. 164.

130. THE GREAT DEVIL; or, *Robber of Genoa*. Serio-Com. Spectacle. By Charles Dibdin, jun. Acted at Sadlers' Wells. 8vo. 1801.

131. THE GREAT DUKE OF FLORENCE. A Comical History, by P. Massinger. Acted at the Phœnix, Drury Lane. 4to. 1636. This play met with very good success, and is recommended, in two copies of verses, by George Donne and John Ford. Sanasarro's giving the duke a false account of the beauty of Lidia, seems to be a near

resemblance to the story of Edgar and Elfrida.

132. THE GREAT FAVOURITE; or, *The Duke of Lerma.* Trag. by Sir Robert Howard. Acted at the Theatre Royal. 4to. 1668; fol. 1692. Some scenes of this play are written in blank verse, and some in rhyme; the scene lies at Madrid; and the plot is taken from Mariana, Turquet de Mayern, and other historians of those times.

133. THE GREAT MAN. Trag. Anonymous. This was among those destroyed by Mr. Warburton's servant.

134. THE GRECIAN DAUGHTER. Trag. by Arthur Murphy. Acted at Drury Lane. 8vo. 1772. This tragedy is founded on a passage in Valerius Maximus, lib. v. c. 4. *De Pietate in Parentes.* In a postscript, the author says, "he "does not wish to conceal that "the subject of this tragedy has "been touched in some foreign "pieces; but he thinks it has "been only touched. The *Zel-*"*mire* of Monsieur Belloy begins "after the daughter has delivered "her father out of prison. The "play, indeed, has many beauties; "and if the sentiments and bu-"siness of that piece had coincided "with the design of *The Grecian* "*Daughter*, the author would not "have blushed to tread in his "steps. But a new fable was ab-"solutely necessary, and perhaps, "in the present humour of the "times, it is not unlucky that no "more than three lines could be "adopted from Monsieur Belloy." It met with very great success, and was excellently performed in the principal characters, by Mr. and Mrs. Barry. The first idea of writing this play is said to have been suggested to Mr. Murphy by a picture, which he noticed as he was waiting in the room of a celebrated painter. In this picture, the centinel, as he witnesses the interesting scene of the daughter suckling her parent, bursts into tears.

135. THE GRECIAN HEROINE; or, *The Fate of Tyranny.* A Trag. by T. Durfey. This piece was never acted, but was published with a collection of poems, in 8vo. 1721. The title-page says it was written in 1718; but the preface mentions it as a production of many years earlier; the characters of Timoleon and Belizaria being intended for Mr. Betterton and Mrs. Barry.

136. THE GREEK SLAVE; or, *The School for Cowards.* Com. Acted at Drury Lane, 1791. Not printed. This alteration from *The Humorous Lieutenant* was produced for Mrs. Jordan's benefit, and by some ascribed to her pen. Not printed.

137. GREENOCK FAIR. Mus. Int. by Archib. Maclaren. See THE HUMOURS OF GREENOCK FAIR.

138. THE GREEN ROOM. Prel. by —— Finney. Acted at the Haymarket, Aug. 27, 1783. Not printed. It was performed for a benefit, and well received, but not repeated.

139. GREEN ROOM CHIT CHAT. Prel. A MS. sold as part of the library of the late Mr. Isaac Reed.

140. GREEN'S TU QUOQUE; or, *The City Gallant.* Comedy, by John Cooke. 4to. No date; 4to. 1599; 4to. 1614. We are told, by Thomas Heywood, who was the editor of this play, that it passed the test of the stage with general applause. It was at first performed by the latter title only; but the inimitable acting of Green, a celebrated comedian of that time, in the part of Bubble the City Gal-

, who, in answer to every com-
ent, comes out with the words
uoque, occasioned the author,
of regard to him, to add to
e present first title. Both edi-
; of it had a figure of Green
e title-page, with a label out
s mouth, *Tu quoque, to you,*
The piece itself is repub-
d among Dodsley's Old Plays.
1. GREENWICH PARK. Com.
W. Mountfort. 4to. 1691.
is a tolerable comedy, and
with very good success. It
acted at Drury Lane.
2. THE GRENADIER. Inter-
Acted at Sadler's Wells. 8vo.
.
3. LE GRENADIER, in three
, by John O'Keeffe, intended
ve been performed at Covent
en, in 1789. Printed in his
s, 8vo. 1798. It is, after all,
pantomime with songs, and
nded on the story of Dubois,
renadier who first mounted
breach at the destruction of
astille, in the beginning of the
h revolution. It is not like-
think, that the Lord Cham-
n's license would have been
ed for its being acted.
4. GR[ENVI]LLE AGONISTES.
. Poem. 8vo. 1807. This
political squib: of course,
acted.
5. GRETNA GREEN. Musical
, by Charles Stuart. Per-
d at the Haymarket, with
lerable applause, 1783. Songs
printed. 8vo. 1783.
6. THE GREY MARE THE
ER HORSE. See THE WELSH
A.
7. GRIEVING 's A FOLLY.
by Richard Leigh. Acted
e late Drury Lane Company
e Lyceum, in the Strand.
uthor generously gave this
to the performers, who had
.. II.

been thrown out of employment by the destruction of Drury Lane Theatre; and it was acted many nights with great success. 8vo. 1809.

148. GRIM THE COLLIER OF CROYDON; or, *The Devil and his Dame, with the Devil and St. Dunstan.* Com. by J. T. 12mo. 1662. D. C. The plot of this play is founded on Machiavel's Novel of *The Marriage of Belphegor.* The scene lies in England. This piece is one of those in the *Choice Ternary of Plays.* See THORNEY ABBEY.

149. GRIPUS AND HEGIO; or, *The Passionate Lovers.* Pastoral, by Robert Baron. 8vo. 1647. This play consists of no more than three acts, and is mostly borrowed from Waller's Poems, and Webster's *Duchess of Malfy.* This, however, may well be excused, when the reader is informed that the whole Romance, in which are this and the *Deorum Dona,* was composed when the author was no more than seventeen years of age.

150. THE GROVE; or, *Love's Paradise.* An Opera, by J. Oldmixon. 4to. 1700. Performed at Drury Lane. The author, in his preface, acquaints the critics that this play is neither translation nor paraphrase; that the story is entirely new, and that it was at first intended for a pastoral, though in the three last acts the dignity of the characters raised it into the form of a tragedy. The scene is a province of Italy, near the Gulf of Venice. The music by Purcell, and the epilogue by Farquhar.

151. THE GRUBSTREET OPERA. By H. Fielding. 8vo. 1731. Acted at the Little Theatre in the Haymarket. To this is added, *The Masquerade,* a Poem, printed in 1728. See THE WELSH OPERA.

152. THE GRUMBLER. Com. of three acts, by Sir Charles Sedley. 8vo. 1702. We take this to be little more than a translation from some French piece.

153. THE GRUMBLER. Farce. Acted at Drury Lane, 1754. Not printed.

154. THE GRUMBLER. Farce, altered from Sedley, by Dr. Goldsmith. Acted at Covent Garden. Not printed. This alteration was made to serve Mr. Quick at his benefit, May 8, 1773, and acted only on that night.

155. THE GUARDIAN. Com. by A. Cowley. Acted before Prince Charles at Trinity College, Cambridge, the 12th of March 1641. 4to. 1650. See CUTTER OF COLEMAN STREET.

156. THE GUARDIAN. Comical History, by P. Massinger. 8vo. 1655. This is a very good play, and might, with skilful alteration, probably be acceptable to the present frequenters of the theatres. The equivoque is well managed, very judiciously heightened at the end of the third act, and naturally cleared up at the close of the comedy. The incident of Severino's cutting off Calipso's nose in the dark, and taking her for his wife Jolantre, is borrowed from Boccace's Novels, Day 8. Nov. 7. and from a romance, called *The Roman Matron*. Scene lies in Naples.

157. THE GUARDIAN. Com. of two acts, by David Garrick. Acted at Drury Lane. 8vo. 1759; 1773. This little piece is taken in great measure from the celebrated *Pupille* of M. Fagan. It is a pleasing and elegant performance; the language easy and sentimental, the plot simple and natural, and the characters well supported. It was first acted for the benefit of Christopher Smart, an agreeable but unhappy poet, then under confinement for debt.

158. THE GUARDIAN OUTWITTED. Comic Opera, by Dr. Thomas Augustine Arne. Acted at Covent Garden. 8vo. 1764. It was acted only six nights, being a contemptible performance.

159. THE GUARDIANS; or, *The Man of my Choice*. Com. 8vo. 1808. The anonymous author tells us that his play was written in five days. All that we shall say of it is, that it might have been better for longer keeping. Never acted.

160. THE GUARDIANS OVERREACHED. See STROLLER'S PACKET.

161. GUIDO. Play. Acted at the Rose Theatre, March 19, 1597. Not now known.

162. GUILTY, OR NOT GUILTY? Com. by Thomas Dibdin. Acted at the Haymarket, 1804. This piece is founded on *The Reprobate*, a German novel, by La Fontaine; and its moral purpose is to show, that to appreciate the characters of men by mere report is unjust, and to decide too promptly from appearances is dangerous; that men may be clamorously condemned for actions which merit admiration, and banished from society under the imputation of crimes which they have never committed. This subject is a favourite in Germany: and Mr. Holcroft, who has occasionally been indebted to the writers of that nation, has tried the effect of it in his *Knave or Not*, and *Hear both Sides*. If little novelty, however, be observable in the present comedy, its various parts are so judiciously combined as to produce a very pleasant effect; and it met with great success. 8vo. 1804.

163. The Guinea Outfit; or, *The Sailor's Farewell.* Com. in three acts. 12mo. 1800. See The Sailor's Farewell.

164. Guise. Perhaps an unpublished play of Webster's, mentioned by him in his dedication of *The Devil's Law Case,* to Sir Thos. Finch. "Some of my other "works, as *The White Devil,* "*The Dutchess of Malfi, Guise,* "and others, you have formerly "seen."

165. Guise. A Play with this title is mentioned in Kirkman's Catalogue, 1661. It was probably *The Duke of Guise,* written by Henry Shirley.

166. Gunilda. Trag. by the Rev. J. Delap, D.D. Printed at Lewes. 8vo. 1803. Never acted.

167. Gustavus King of Swethland, by Thomas Dekker. Not printed, but entered on the book of the Stationers' Company, June 29, 1660.

168. Gustavus Vasa; or, *The Deliverer of his Country.* Trag. by H. Brooke. 8vo. 1739; 1778. This play has great merit, and may be ranked in the first class of the dramas of this country. The author has chosen one of the most important æras in the history of Sweden, when brutal tyranny had usurped the throne of freedom and of justice, and lorded it over an oppressed nation; and has made his hero, Gustavus, all that we can wish in the saviour of his people. His courage never degenerates into ferocity; and in the midst of danger and conquest, his conduct is tempered by humanity and feeling. Conscious, that the first duty he owes is to his country, he throughout makes every thing subservient to that one end; and regards only that, whether he is obscured in the darkness of a mine, or glittering in the front ranks of war. The plot is ingeniously laid, and well conducted. If there be room for objection any where, it is in the language not being always so lofty and elegantly polished as, perhaps, tragedy requires; but there are many passages of exquisite beauty. The first act is better written than any of the rest. This piece was prohibited to be played (even after it had been in rehearsal at Drury Lane, and the performers were perfect), on account of some strokes of liberty which breathe through several parts of it. The author, however, was not injured by the prohibition; for on publishing the book by subscription, Mr. Victor says he is certain Mr. B. cleared above 1000*l.* It was afterwards acted, with some alterations, on the Irish stage, by the title of *The Patriot*; and was performed, Dec. 28, 1805 (by permission of the Lord Chamberlain, of course), at Covent Garden, under its original title, to exhibit the powers of Master Betty (the so-called Young Roscius), in the character of Gustavus. But he failed in this attempt; at least, he fell far below the expectations of the sanguine part of the audience.

169. Guy Earl of Warwick. A Tragical History, by B. J. 4to. 1661. The plot of this piece is founded on history, and it has been attributed to Ben Jonson; but we are apt to believe it only a conjecture formed from the letters prefixed to it, the execution of the work being greatly inferior to those of that first-rate genius. In the book of the Stationers' Company, John Trundle, on the 15th of January 1619, entered "A "Play, called the Life and Death "of Guy of Warwicke, writ-

"ten by John Day and Thomas "Dekker." Probably this may be the same piece.

170. GUY FAWKES; or, *The Fifth of November*. Dram. Sketch. Acted at the Haymarket, Nov. 5, 1793. It was well received; but was not repeated, and has not been printed.

171. The Tragedy of THE GUYES. This is entered by Henslowe, as having been acted at the Rose Theatre, near Bankside, Jan. 30, 1592. It might perhaps be Marlow's *Massacre of Paris, with the Death of the Duke of Guise.*

172. GUZMAN. Com. by Roger, Earl of Orrery. Fol. 1693; 8vo. 1739. The scene of this play lies in Spain, and the plot is from a romance of the same name. It was acted at the Duke of York's Theatre many years before the time of its publication.

H.

1. HAGAR IN THE DESERT. See THEATRE OF EDUCATION.

2. HAGAR IN THE WILDERNESS. A translation of the foregoing sacred drama of Madame Genlis, by Thos. Holcroft. 8vo. 1786.

3. HAIL FELLOW, WELL MET! Int. Acted at the Haymarket, Aug. 9, 1792, for Mr. Wilson's benefit. The subject was temporary, and the piece afforded a laugh, but was never printed.

4. HAIL FELLOW, WELL MET! A Drama, in five acts, by S. J. Pratt. 8vo. 1805. This is said to have been "performed for some "years on the continent, with "universal applause;" but we are not told on what part of the continent. As, however, it here occupies above 200 pages, we may presume, that if ever really acted *elsewhere than on the Jacobinical stage of French revolution*, it must have been much curtailed. Its object is, to exhibit the absurdity and impracticability of the French system of equality. It is printed in the second volume of Mr. Pratt's *Harvest Home*, and is an ingenious and interesting performance.

5. HALF AN HOUR AFTER SUPPER. Interl. Acted at the Haymarket. 8vo. 1789. The object of this piece is to expose the dangerous tendency to young women, of devoting their time and thoughts to the sentimental trash of the modern circulating library.

6. THE HALF-PAY OFFICERS. Farce, of three acts, by Charles Molloy. Acted at the Theatre in Lincoln's Inn Fields. 12mo. 1720. This is founded on Sir W. Davenant's *Love and Honour*, and some other old plays; and Whincop relates an anecdote respecting it, which, besides its having some humour in itself, has so much concern with theatrical history, that we cannot deny it a place here.

"There was, says that writer, one

thing very remarkable at the representation of this farce; the part of an old grandmother was performed by Mrs. Fryer, who was then eighty-five years of age, and had quitted the stage ever since the reign of King Charles II. It was put in the bills, "*The Part of* "*Lady Richlove to be performed* "*by Peg Fryer, who has not ap-* "*peared upon the stage these* fifty "*years*;" which drew together a great house. The character in the farce was supposed to be a very old woman, and Peg went through it very well, as if she had exerted her utmost abilities; but, the farce being ended, she was brought again upon the stage to dance a jig, which had been promised in the bills. She came tottering in, as if ready to fall, and made two or three pretended offers to go out again; but all on a sudden, the music striking up the *Irish Trot*, she danced and footed it almost as nimbly as any wench of five-and-twenty could have done. This woman afterwards set up a public-house at Tottenham Court, and great numbers frequently went to satisfy their curiosity in seeing so extraordinary a person.

This story recalls to mind a very extraordinary particular, somewhat of the like kind, in the life of the celebrated M. Baron, the Garrick or the Betterton of the French nation. That great actor having, on some occasion, taken disgust at the reception he had met with in the pursuance of his profession, quitted the stage, after having been on it for several years, although at that time in the very height of his reputation. He continued in a private and retired manner for many years; after which, at a time of life when most men would have considered themselves as veterans, would have found their faculties abating, and been desirous of retiring, if possible, from the hurry of public business, he returned again to the stage with renewed vigour and improved abilities; rose to a higher rank of fame than even that which he had before obtained, playing the youngest and most spirited characters with unabated vivacity; and continuing so to do for many years afterwards, till death snatched him away in a very advanced age.

7. HALLOWEEN; or, *The Castles of Athlin and Dunbayne*. S. by J. C. Cross. Acted at the Royal Circus; and printed in the *Circusiana*, 12mo. 1809.

8. HAMLET. A Play with this title was acted at Newington Theatre, by the Lord Admiral's and Lord Chamberlain's men, June 9, 1594. Could this be Shakspeare's, the first edition of which was not printed till ten years afterwards?

9. HAMLET PRINCE OF DENMARK. Tragedy, by Wm. Shakspeare. 4to. 1604, by J. R. for N. L.; 4to. 1605; 4to. 1611; 4to. no date; 4to. 1637. Dr. Johnson observes, that if "the "dramas of Shakspeare were to "be characterized, each by the "particular excellence which dis-"tinguishes it from the rest, we "must allow to the tragedy of "Hamlet the praise of variety. "The incidents are so numerous, "that the argument of the play "would make a long tale. The "scenes are interchangeably di-"versified with merriment and so-"lemnity; with merriment that "includes judicious and instruc-"tive observations; and solem-"nity, not strained by poetical "violence above the natural sen-"timents of man. New charac-"ters appear from time to time

" in continual succession, exhi-
" biting various forms of life and
" particular modes of conversation.
" The pretended madness of Ham-
" let causes much mirth; the
" mournful distraction of Ophelia
" fills the heart with tenderness;
" and every personage produces
" the effect intended, from the
" apparition that, in the first act,
" chills the blood with horror, to
" the fop, in the last, that exposes
" affectation to just contempt.

" The conduct is perhaps not
" wholly secure against objections.
" The action is indeed for the
" most part in continual progres-
" sion; but there are some scenes
" which neither forward nor re-
" tard it. Of the feigned mad-
" ness of Hamlet there appears no
" adequate cause, for he does no-
" thing which he might not have
" done with the reputation of
" sanity. He plays the madman
" most when he treats Ophelia
" with so much rudeness, which
" seems to be useless and wanton
" cruelty.

" Hamlet is, through the whole
" piece, rather an instrument than
" an agent. After he has, by the
" stratagem of the play, convicted
" the king, he makes no attempt
" to punish him; and his death is
" at last effected by an incident
" which Hamlet had no part in
" producing.

" The catastrophe is not very
" happily produced; the exchange
" of weapons is rather an expe-
" dient of necessity, than a stroke
" of art. A scheme might easily
" be formed to kill Hamlet with
" the dagger, and Laertes with
" the bowl.

" The poet is accused of having
" shown little regard to poetical
" justice, and may be charged with
" *equal* neglect of poetical pro-
" bability. The apparition left
" the regions of the dead to little
" purpose; the revenge which he
" demands is not obtained but by
" the death of him that was re-
" quired to take it; and the gra-
" tification, which would arise
" from the destruction of an usur-
" per and a murderer, is abated
" by the untimely death of Ophe-
" lia, the young, the beautiful,
" the harmless, the pious."

It is recorded of the author, that although his knowledge and observation of nature rendered him the most accurate painter of the sensations of the human mind in his writings, yet so different are the talents requisite for acting from those required for dramatic writing, that the part of the Ghost in this play (no very considerable character) was almost the only one, in which he was able to make any figure as a performer. Scene Elsinoor.

10. HAMLET. Altered by Mr. Garrick. Acted at Drury Lane, 1771. This alteration was made in the true spirit of *Bottom the Weaver*, who wishes to play not only the part assigned him, but all the rest in the piece. Mr. Garrick, in short, had reduced the consequence of every character but that represented by himself; and thus, excluding Osric, the Gravediggers, &c. contrived to monopolize the attention of the audience. Our poet had furnished Laertes with a dying address, which afforded him a local advantage over the Prince of Denmark. This circumstance was no sooner observed, than the speech was taken away from the former, and adopted by the latter. After the death of the player, the public, indeed, vindicated the rights of the poet, by starving the theatres into con-

pliance with their wishes to see Hamlet as originally meant for exhibition. Mr. Garrick had once designed to publish the changes he had made in it, and (as was usual with him in the course of similar transactions) had accepted a compliment from the booksellers, consisting of a set of Olivet's edition of Tully; but, on second thoughts, with a laudable regard to his future credit, he returned the acknowledgment, and suppressed the alteration. In short, no bribe but his own inimitable performance, could have prevailed on an English audience to sit patiently, and behold the martyrdom of their favourite author.

11. HAMLET PRINCE OF DENMARK. Tragedy. Altered from Shakspeare, by J. P. Kemble. Acted at Drury Lane. 8vo. 1800.

12. HAMLET PRINCE OF DENMARK. Trag. by Shakspeare, revised by J. P. Kemble, and now first published as it is acted at Covent Garden. 8vo. 1804.

13. HAMPDEN. Trag. by Lord Dreghorne. 8vo. 1799. Mr. Oulton mentions this piece; but we have never met with it.

14. HAMPSTEAD HEATH. Com. by Thomas Baker. Acted at Drury Lane. 4to. 1706. This play is little more than an alteration of the *Act at Oxford*, written by the same author, and was not well received. The scene lies at Hampstead.

15. HANGING AND MARRIAGE; or, *The Dead Man's Wedding*. Farce, by Henry Carey. Acted March 15, 1722, at Lincoln's Inn Fields, for the benefit of Mr. Quin. 12mo. 1722. It is not, however, included in the collection of Carey's works. 4to. 1743.

16. HANNAH HEWITT; or, *The Female Crusoe*. Mus. Ent. in two acts, by Chas. Dibdin. Acted at Drury Lane, 1798, for the benefit of Mr. Bannister, jun. This was taken from a novel of the same title, by the same author. It was acted but once, and has not been printed.

17. HANNIBAL AND HERMES. Play, by Robert Wilson, in conjunction with Dekker and Drayton. Acted in 1598, but not now in existence.

18. HANNIBAL AND SCIPIO, Play, by William Ramkins, in conjunction with Richard Hathwaye. Acted 1600. Not printed.

19. HANNIBAL AND SCIPIO. Historical Trag. by Thos. Nabbes. Acted in 1635, at Drury Lane. 4to. 1637. This play was acted before women appeared upon the stage; the part of Sophonisba being performed by one Ezekiel Fenne. It is addressed, in verses by the author, to the ghosts of Hannibal and Scipio, with an answer in their names directed to him. The plot is founded on history, and may be traced in Cornelius Nepos and Plutarch; but the unity of place is most excessively broken in upon; the scene of the first act lying in Capua, of the second at the court of Syphax, of the third at Utica, of the fourth at Carthage, and of the fifth in Bithynia.

20. HANS BEER POT, his invisible comedy of *See me, and see me not*. 4to. 1618. This piece is, according to the author's own account of it, neither comedy nor tragedy, as wanting first the just number of speakers, and secondly those parts or acts it should have, which ought to be at the least five, but is a plain conference of so many persons, consisting of three acts and no more. It is said to have been acted by an honest company

of health-drinkers. Phillips and Winstanley have attributed the piece to Thomas Nash; but it is certainly the production of *Dawbridge-Court Belchier*, whose name is subscribed to the dedication.

21. HAPPY AT LAST; or, *Sigh no more, Ladies.* Comedy. Acted at the Margate Theatre, for the benefit of the manager, Mr. Wilmot Wells, Sept. 13, 1805. Not printed.

Though this author made three ladies sigh and languish throughout the piece, he made only one of them *happy at last,* and left the remainder to sigh on. The lady who got married in the end, began the piece with a mournful ejaculation, that she should "lose "her senses" if slighted by her favourite swain; but the other ladies, who professed to be equally ardent in their love, were entirely disappointed, and left to lose, if they pleased, their senses. What appeared most singular in this singular composition, was, that all the love-making was on the side of the ladies. They were made to kneel to the objects of their affection, to kiss their hands, to clasp them in their arms, &c. In short, the usual course of courtship was reversed. The author, who was said to be a man of fashion, had collected some common-place characters, and some fragments of various plots familiar to the stage; but had put them together with so little of order or arrangement, that no natural alliance or connection between the several parts could be discovered. Nothing like a regular dramatic plot was visible. The absurdities scattered throughout produced a good deal of laughter; but toward the close, the audience became tired of it, and hisses loud and general attended its conclusion.

22. THE HAPPY CAPTIVE. An English Opera, by Lewis Theobald. 8vo. 1741. The plot of this piece is taken from a novel, entitled, *The History of a Slave,* which is to be met with in *Don Quixote,* part i. book iv. The author has introduced into it an interlude in two comic scenes between Sign. Capoccio, a director from the Canary Isles, and Sign. Dorinna, a virtuoso, intended as a ridicule on the Italian operas.

23. THE HAPPY CHOICE. Past. in MS. sold as part of the library of the late Mr. Arthur Murphy.

24. THE HAPPY CONSTANCY. See NEST OF PLAYS.

25. THE HAPPY DELUSION. Com. Acted at the King's Theatre in the Haymarket, by the company of Italian comedians. 8vo. 1727. A Pantomime, in five acts.

26. THE HAPPY DISGUISE; or, *Love in a Meadow.* Com. Op. by W. C. Oulton. Acted at Capel Street, Dublin. 12mo. 1784.

27. THE HAPPY FAMILY. A Drama, in five acts, from the German of Kotzebue, by Benj. Thompson. 8vo. 1799; 1801. Never acted. Among the dramas of Kotzebue, this piece appears to be one of the most unexceptionable in principle, and spirited in execution. The characters are drawn with force; the situations are dramatic, and the interest is supported to the conclusion.

28. THE HAPPY ISLAND. Com. translated from the French of Madame Genlis. 8vo. 1781; 12mo. 1787.

29. THE HAPPY LOVERS; or, *The Beau Metamorphosed.* An Opera, by Henry Ward. Acted at Lincoln's Inn Fields. 8vo. 1736.

Printed also with other pieces, 8vo. 1746.

30. THE HAPPY MARRIAGE; or, *The Turn of Fortune.* Acted at Lincoln's Inn Fields. Written by a young gentleman. 12mo. 1727. This *young gentleman* appears to have very much misemployed his time; for his comedy is without one grain of wit; the language is extremely poor; and where humour has been attempted, the coarsest ribaldry has generally been produced. The whole composition is not above the ordinary talents of a footman: which character, by the by, is made the hero of the piece. It is said, in the title-page, to have been acted at the Theatre Royal in Lincoln's Inn Fields; but there are no performers' names affixed to the dramatis personæ.

31. THE HAPPY PRESCRIPTION; or, *The Lady relieved from her Lovers.* Com. by William Hayley. 4to. 1784. This is a comedy in rhyme, and a very pleasant one it is. The character of Sir Nicholas Oddfish is sketched with great humour, and the plot is ingeniously conducted to its catastrophe. Not acted.

32. HARDACNUTE. A Play with this title is recorded by Philip Henslowe, as having been acted Oct. 19, 1597.

33. HARLEQUIN AMULET; or, *The Magic of Mona.* Pantomime. Acted at Drury Lane. 8vo. 1800.

34. HARLEQUIN AND FAUSTUS; or, *The Devil will have his Own.* Pant. Acted at Covent Garden, 1793, and well received. The greater part of this performance was new, the rest selected.

35. HARLEQUIN AND OBERON; or, *The Chace to Gretna.* Pant. Acted at Covent Garden, 1796.

36. HARLEQUIN AND QUIXOTE; or, *The Magic Arm.* Pant. by J. C. Cross. Acted at Covent Garden, Dec. 26, 1797, and well received.

37. HARLEQUIN BACCHUS. Pant. Performed at the Royal Circus, April 15, 1805. 8vo. 1805.

38. HARLEQUIN BARBER. Pant. Acted at Covent Garden, April 20, 1741, for the benefit of Mons. and Madame Michel, the French boy and girl.

39. HARLEQUIN BENEDICK; or, *The Ghost of Mother Shipton.* Pant. Acted at Sadler's Wells. 8vo. 1801.

40. HARLEQUIN CAPTIVE; or, *The Magic Fire.* Pant. Represented at Drury Lane. 8vo. 1796.

41. HARLEQUIN CARTOUCHE; or, *The French Robber.* Pant. Acted at the Haymarket, 1733.

42. HARLEQUIN DOCTOR FAUSTUS, with the Masque of the Deities. Composed by John Thurmond, dancing-master. 8vo. 1724. This was performed at Drury Lane.

43. HARLEQUIN DOCTOR FAUSTUS. Pant. Altered from *The Necromancer*, by Mr. Woodward. Acted at Covent Garden, 1766.

44. HARLEQUIN ENCHANTED. Pant. Acted at Drury Lane, April 25, 1753, for the benefit of Mons. Leviez.

45. HARLEQUIN ENGLISHMAN; or, *The Frenchman bit.* Pantom. Acted at Goodman's Fields, 1742.

46. HARLEQUIN EXECUTED. Entertainment in grotesque characters, by Mr. Rich. Acted at Lincoln's Inn Fields, 1720.

47. HARLEQUIN FREEMASON. Pant. Acted at Covent Garden, 1780. This splendid and very successful performance was said to be the contrivance of Mr. Messink. Mr. Dibdin, however, was the writer of the songs, &c.

48. HARLEQUIN HAPPY; or,

Poor Pierrott married. Pantom. Acted at Drury Lane, 1728.

49. HARLEQUIN HYDASPES; or, *The Greshamite.* A Mock Opera [by Mrs. Aubert]. Acted at Lincoln's Inn Fields. 8vo. 1719.

50. HARLEQUIN IN CHINA. See PROTEUS.

51. HARLEQUIN IN HIS ELEMENT; or, *Fire, Water, Earth, and Air.* Pant. by T. Dibdin. Acted at Cov. Garden. 8vo. 1808.

52. HARLEQUIN IN THE CITY; or, *Columbine turned Elephant.* Pant. Acted at Goodman's Fields, 1734.

53. HARLEQUIN INCENDIARY; or, *Columbine Cameron.* A Musical Pantomime. Anon. 8vo. 1746. This piece was performed at the Theatre Royal in Drury Lane, the season after the quelling of the rebellion in Scotland. The music was composed by Dr. Arne, but it does not appear who was the contriver of the pantomime; in which, as usual, Harlequin is the favoured lover of Columbine, who seems by no means to be distinguished as Jenny Cameron, but by some part of the scene being laid in the Highlands of Scotland, and the defeat of the rebel army, which has really no connection with the rest of the piece, though it forms the catastrophe of the whole.

54. HARLEQUIN INVISIBLE; or, *The Emperor of China's Court.* Pantom. Acted at Lincoln's Inn Fields, 8th April 1724, for Mons. Dupre's benefit.

55. HARLEQUIN JUNIOR; or, *The Magic Cestus.* Pant. Acted at Drury Lane, 1784.

56. HARLEQUIN MOUNTEBANK. Pant. Acted at Drury Lane, May 11, 1756, for the benefit of Mr. Saunderson, machinist.

57. HARLEQUIN MULTIPLIED. A piece with this title we find in Mr. Bathoe's Catalogue, but know not either its date or design, not having been able to come at the sight of it. We imagine it, however, to have been a pantomime, and consequently the produce of these last fifty or sixty years.—Thus the preceding editions of this work. By the kindness of Mr. Kemble, however, we are enabled to state, that this *is* a pantomime; and an account of it will be found under the title ARGENTINA STREGA. The piece is in the collection of the above-named gentleman.

58. HARLEQUIN MUNGO; or, *A Peep into the Tower.* Pantom. Performed at the Royalty Theatre.

59. HARLEQUIN ON THE STOCKS; or, *A Pantomime launched.* A Comic, Satiric, Operatic, Pantomimic Romance, by Andrew Cherry. Performed at the Hull Theatre, for his benefit, 1793.

60. HARLEQUIN ORPHEUS; or, *The Magic Pipe.* Pant. Acted at Drury Lane, 1735.

61. HARLEQUIN PEASANT; or, *A Pantomime rehearsed.* Pant. Acted at the Haymarket, 1793. A collection of scenes from old pantomimes, except the first, which exhibited a winter view of the country, where a peasant finds a frozen serpent, which he first puts in his bosom, and afterwards places it by the fire, where it revives and turns to the genius of gratitude, who gives to the peasant the sword of Harlequin.

62. HARLEQUIN PEDLAR; or, *The Haunted Well.* Pant. by T. Dibdin. Acted at Covent Garden with great success. 1809-10.

63. HARLEQUIN PREMIER. Farce, as it is daily acted. 8vo. 1769. This is a satire on the Ministry, and is pretty equally composed of pertness and stupidity.

64. HARLEQUIN QUICKSILVER;

or, *The Gnome and the Devil.* Pant. by T. Dibdin. Acted at Covent Garden. 8vo. 1805.

65. HARLEQUIN RAMBLER; or, *The Convent in an Uproar.* Pant. Acted at Covent Garden, 1784. This was only an alteration of *Friar Bacon.* In this, a real balloon was for a few nights introduced; but, being offensive to the audience, it was soon laid aside.

66. HARLEQUIN RANGER. Pant. by Henry Woodward. Acted at Drury Lane, 1751-2. This was a very successful performance.

67. HARLEQUIN RESTORED; or, *Taste à la Mode.* Pantom. Acted at Drury Lane. Songs only printed. 8vo. No date.

68. HARLEQUIN SHEPPARD. A Night Scene, in grotesque characters, by John Thurmond. Acted at Drury Lane. 8vo. 1724. It is built on the exploits of a notorious house-breaker at that period, who twice made his escape from Newgate. The managers, Wilks, Booth, and Cibber, were ridiculed as the contrivers of this piece, by Hogarth in one of his earliest performances. They are represented in the act of forming a pantomime. One of these personages [Mr. Wilks] is employed in drawing up the figure of Jack Sheppard out of the aperture in a *forica*; and an engraved direction gives us to understand, that when the projected piece was exhibited on the stage, the substance with which this hero was to be covered, at his ascent, would be composed of chewed gingerbread, to prevent offence.

69. HARLEQUIN SHIPWRECKED: concluding with *The Loves of Paris and Œnone.* Pantom. Acted at Goodman's Fields, 1736.

70. HARLEQUIN SORCERER, *with the Loves of Pluto and Proserpine.* Pantom. the words by Lewis Theobald. Acted at Lincoln's Inn Fields. 8vo. 1725; 8vo. 1752. This piece contains a great deal of very fine machinery, and brought crowded houses to the manager of Covent Garden Theatre, for several seasons, on its revival in 1752.

71. HARLEQUIN STUDENT; or, *The Fall of Pantomime, with the Restoration of the Drama.* Entertainment. Acted at Goodman's Fields. The music by Mr. Prelleur. 8vo. 1741.

72. HARLEQUIN TEAGUE; or, *The Giant's Causeway.* Speaking Pant. Acted at the Haymarket, 1782. The songs only printed, 8vo. The songs in this piece were by Mr. Colman, senior; and the whole of the pantomime deserved the applause it met with. Katterfelto, a celebrated quack philosopher of that day, was admirably mimicked by Mr. Wewitzer, in the character of Dr. Caterpillar. It also satirized the absurdities of modern masquerades.

73. HARLEQUIN THE PHANTOM OF A DAY. Pantom. by Charles Dibdin. Acted at the Royal Circus. 8vo. 1783.

74. HARLEQUIN'S ALMANACK; or, *The Four Seasons.* Pantom. by T. Dibdin. Performed at Covent Garden. 8vo. 1801.

75. HARLEQUIN'S CHAPLET. Pantomime, selected from various former pantomimes. Acted at Covent Garden, 1789.

76. HARLEQUIN'S CONTRIVANCE; or, *The Jealous Yeoman defeated.* Pant. Acted at Goodman's Fields, April 21, 1732, for the benefit of Mr. Burny, dancing-master. In this piece Mr. Woodward first exhibited his talents in the party-coloured jacket: the play-bills announcing the part of

Harlequin to be attempted by young Woodward.

77. HARLEQUIN'S FROLICK; or, *A Voyage to Prussia.* Lilliputian Pantomime. Acted at the Haymarket, 1757, when under the direction of Theophilus Cibber, and introduced in an entertainment called "An Impromptu of "Whim, Novelty, and Amuse-"ment."

78. HARLEQUIN'S FROLICKS. Pant. Acted at Covent Garden, 1776. This was an alteration of PROMETHEUS.

79. HARLEQUIN'S HABEAS; or, *The Hall of Spectres.* Pant. by T. Dibdin. Acted at Covent Garden. 8vo. 1802.

80. HARLEQUIN'S JACKET; or, *The New Year's Gift.* A Pantomime. Performed at Drury Lane, 1775.

81. HARLEQUIN'S INVASION. A Christmas Gambol, 1759. This pantomime was often performed at Drury Lane. The plan of it is a supposed invasion made by Harlequin and his train upon the frontiers and domain of Shakspeare. The characters are made to speak, and the catastrophe is the defeat of Harlequin, and the restoration of King Shakspeare. Of *Harlequin's Invasion*, all the dialogue, &c. was furnished by Mr. Garrick, who originally wrote some parts of it to serve the interest of a favourite performer at Bartholomew Fair, where it passed under a title designedly ostentatious, concluding thus: *The Taylor without a Head*; or, *The Battle of the Golden Bridge.*

82. HARLEQUIN'S JUBILEE. A Pantomime. Performed at Covent Garden. 8vo. 1770. This pantomime was contrived by Mr. Woodward, and was intended to ridicule *The Jubilee*, acted the preceding season at Drury Lane. It had, however, little effect.

83. HARLEQUIN'S MAGNET; or, *The Scandinavian Sorcerer.* Pant. by T. Dibdin. Acted at Covent Garden, 1806.

84. HARLEQUIN'S MOUTH OPEN'D. See WISHES.

85. HARLEQUIN'S MUSEUM; or, *Mother Shipton triumphant.* Pant. Acted at Covent Garden, 1792. A selection from former pantomimes.

86. HARLEQUIN'S OPERA. See FASHIONABLE LADY.

87. HARLEQUIN'S RACES; or, *Time beats All.* Pant. Acted at Covent Garden, 1803. Not very successful.

88. HARLEQUIN'S RETURN. Pant. by J. C. Cross. Acted at Covent Garden, 1798.

89. HARLEQUIN'S TOUR; or, *The Dominion of Fancy.* Pant. Acted at Covent Garden. 8vo. 1800.

90. HARLEQUIN'S TREASURE; or, *Jewels new set.* Pant. Acted at Covent Garden, 1796.

91. HARLEQUIN'S TRIUMPH. A Pantomime, by John Thurmond. Acted at Drury Lane. 8vo. 1727.

92. THE HARLEQUINS. Com. Printed in the first volume of *The Patriot Miscellany*, 8vo. Dublin, 1753. A political squib.

93. THE HARLOT'S PROGRESS; or, *The Ridotto al Fresco.* A grotesque Pantomime Entertainment, by Theophilus Cibber. Acted at Drury Lane. 4to. 1733. This entertainment was adopted from the then popular engravings of *The Harlot's Progress*, by Mr. Hogarth. In print it occupies very few pages; but is so rarely met with, that at the sale of Mr. Reed's books, it fetched 8*l.* Mr. Kemble was the purchaser.

94. HAROLD. Trag. A MS.

play, with this title, written by Henry Jones (the bricklayer), is, it is supposed, still in existence. See *European Magazine*, vol. xxv. p. 260.

95. HAROLD. Trag. by Thomas Boyce. 4to. 1786. This tragedy, we are told, was finished in its present form before Mr. Cumberland's *Battle of Hastings* was known to exist. Not desiring to contend with an author whose dramatic character was then very high, Mr. Boyce did not produce his play; which, however, would not have suffered much by a comparison with Mr. Cumberland's. His fable is pleasing; but the incidents do not sufficiently excite those sensations to which tragedy ought to give birth.

96. THE HARPER'S DAUGHTER. Trag. by M. G. Lewis. Acted at Covent Garden, for the benefit of Mr. H. Johnston, May 4, 1803. This was an alteration from Schiller's *Minister*, and possessed much of the extravagant horror of the German school. It was very well received. Not printed.

97. HARRY OF CORNWALL. A piece with this title was acted, according to Henslowe, Feb. 25, 1591, at the Rose Theatre.

98. HARRY THE FIFTH. Acted, as Henslowe records, Nov. 28, 1595. This was perhaps the play entitled "*The Famous Victories of "Henry the Fifth, containing the "Honourable Battle of Agincourt,*" reprinted in Mr. Nichols's Collection, vol. ii.

99. HARRY THE FIFTE LIFE AND DEATH. Acted, as Henslowe tells us, May 26, 1597. This cannot have been the foregoing play; for Henry's death is not in that; nor could it be Shakspeare's, for a similar reason.

100. HARTFORD BRIDGE; or, *The Skirts of the Camp*. Op. Farce, by W. Pearce. Acted at Covent Garden, 1792, and very well received. A prominent character in it is Peregrine Forester, an egotistical traveller, who can think and talk only of himself and his adventures. Songs only, 8vo. 1792. The whole piece, 8vo. 1796.

101. HARVEST HOME. C. O. by Charles Dibdin. Acted at the Haymarket. 8vo. 1787. This is a diverting piece, and was performed with tolerable success.

102. THE HASTY WEDDING; or, *The Intriguing 'Squire*. Com. by Cha. Shadwell. 12mo. 1720. Scene, Dublin. Time, eight hours.

103. HAVE AT ALL; or, *The Midnight Adventures*. Com. by Joseph Williams. Acted at Drury Lane in May 1694. This piece is mentioned in Motteux's *Gentleman's Journal*, but was never printed.

104. THE HAUNTED CASTLE. M. E. by W. C. Oulton. Acted in Dublin. 12mo. 1784.

105. THE HAUNTED GROVE. M. E. by Lady Dorothea Dubois. Acted at Dublin, 1772. N. P.

106. THE HAUNTED TOWER. Com. Op. by James Cobb. Acted at Drury Lane, 1789. Not printed (but piratically, Dublin, 12mo. no date). Stage effect was duly considered in this piece; which, we think, introduced the celebrated Signora Storace to the English stage. This may be classed among the happiest efforts of Mr. Cobb's dramatic Muse; as it was a new species of English opera; for hitherto little had been done beyond the introduction of single airs, or duets, to relieve the dialogue; but our author, aided by the ever-to-be-lamented Stephen Storace, formed the bold idea of telling the story of the scene in music; and

it is unnecessary to say how highly the unrivalled genius of the composer soared on the occasion; as scarcely a season has passed without this opera being frequently performed. It ran sixty nights successively the first season of its appearance.

107. THE HAUNTED VILLAGE; or, *The Way to be Happy*. Dram. Ent. by —— Young. Performed at Gainsborough, 1800. The author was at that time in the Gainsborough company.

108. HEAR BOTH SIDES. Com. by Thomas Holcroft. Acted at Drury Lane. 8vo. 1803. This play was received with coolness the first night, performed to indifferent houses seven or eight times, and then laid aside. It will be better approved in the closet than it was on the stage. The sentiment which it inculcates is, that we should never condemn a person, however guilty he may appear, before he has been heard in his vindication.

109. HEARTS OF OAK. An Interlude, 1762. This is indeed nothing more than a song and a dance of sailors, the former of which was written by Mr. G. A. Stevens, and, being a temporary affair on the declaration of war with Spain, met with good success.

110. HEARTS OF OAK. Com. by John Till Allingham. Acted at Drury Lane. 8vo. 1804. This piece was not so successful on the stage as most of its author's other productions; and as to the applicability of the title, any other would have suited as well the business of the play.

111. THE HEATHEN MARTYR; or, *The Death of Socrates*. Hist. Trag. In which is shown, that the plague which infested the people of Athens was stayed by the destruction of the enemies of that divine philosopher. By Geo. Adams. 4to. 1746.

112. HEAUTONTIMORUMENOS. Com. by Terence, translated by Rich. Bernard. 4to. 1598, 1629.

113. HEAUTONTIMORUMENOS. Com. translated from Terence by Charles Hoole. 8vo. 1663.

114. HEAUTONTIMOROUMENOS. Com. translated from Terence, by Laurence Eachard. 8vo. 1694.

115. HEAUTONTIMOROUMENOS. Com. translated by T. Cooke. 12mo. 1734.

116. HEAUTONTIMOROUMENOS. Com. translated by S. Patrick. 8vo. 1745.

117. HEAUTONTIMOROUMENOS. Com. translated by Mr. Gordon. 12mo. 1752.

118. HEAUTONTIMOROUMENOS. The Prologue, Interludes, and Epilogue, to this play, as acted at Beverly School, Christmas, 1756. Fol. 1757. These were written by William Warde, the master.

119. HEAUTONTIMOROUMENOS. Com. translated by G. Colman. 4to. 1765.

120. HEAUTONTIMOROUMENOS. Com. Anon. 8vo. 1777.

121. HECATE'S PROPHECY. A Drama, printed at the end of "Brief Remarks on the original "and present State of the Drama. "8vo. 1758." This is a severe satire on Mr. Garrick, and is supposed to be the production of William Shirley.

122. HECTOR. Dramatic Poem, by Richard Shepherd. 4to. 1770; 8vo. 1775, in the author's Miscellanies. This is a juvenile piece, which, says the author, "composed without any view to the "stage, was formed on the plan "of the Greek tragedy; which "demands our attention, not by "intricacy of plot, or playing

" with the passions, much less by " refining them and frittering " them away; but by a genu- " ine unadulterated simplicity, by " strength of thought, and variety " of sentiment: and if, without " servilely copying the defects of " the ancient drama, whose chief " business seems to have been " awkwardly to inform the audi- " ence of circumstances which " might have been more aptly in- " troduced, the author hath been " happy enough, in any degree, " to imitate its beauties; if he " hath introduced the English " reader to one new character, as " that of a Pythian prophetess, " though in the enthusiasm es- " sential to that character he may " not have succeeded to his ut- " most wishes; in the attempt he " flatters himself with some share " of merit, and trusts

" —si non laus, saltem venia detur."

123. HECTOR. Trag. translated by Edward Mangin, A. M. from the French of J. C. J. Luce de Lancival. 8vo. 1810. Never acted in England. The moral inculcated is, command your passions, and obey the gods. The subject, of course, from the Iliad.

124. THE HECTOR OF GERMANIE; or, *The Palsgrave Prime Elector*. An Honourable History, by William Smith. 4to. 1615. This play, which is not divided into acts, was performed at the Red Bull, and at the Curtain, and was the last that we hear of as being acted at the latter theatre.

125. THE HECTORS. Trag. by Edmund Prestwich, 1689. A tragedy of this title is attributed to our author by Phillips and Winstanley; and their authority is followed by Jacob and the author of *The British Theatre*, yet contradicted both by Langbaine and Coxeter; the latter of whom refers the play to the anonymous one, called *The Hectors*; or, *The False Challenge*. But as the author of *The British Theatre* has given it the above date (though without any authority), which is five years earlier than the publication of that play, we are not entitled to omit the mention of it here.

126. THE HECTORS; or, *The False Challenge*. Com. Anon. 4to. 1656. Langbaine gives this play a very good character. Scene, London.

127. HECUBA. Trag. by Richard West, Esq. Lord Chancellor of Ireland. Acted at Drury Lane. 4to. 1726. This is a translation from Euripides, and met with no success in the representation. The author in his preface says, " I " attempted unsuccessfully, and " am not the first martyr to truth. " I shall offer but one reason more, " and I presume it will be allow- " ed a very solid one, why this " tragedy did not succeed; and " that is, *it was not heard*. A " rout of Vandals in the galleries " intimidated the young actresses, " disturbed the audience, and pre- " vented all attention; and I be- " lieve, if the verses had been " repeated in the original Greek, " they would have been under- " stood and received in the same " manner." It, however, was acted three nights, by Booth, Wilks, Mrs. Oldfield, &c.; the second and third time, to nearly empty benches. This play is attributed to the present author, on the authority of Whincop.

128. HECUBA. Trag. translated from the Greek of Euripides, with annotations chiefly relating to antiquity, by Dr. Thomas Morell. 8vo. 1749.

129. HECUBA. Trag. by Dr. Delap. 8vo. 1762. Acted at

Drury Lane; but met with very indifferent success, its run continuing only three nights; that is, just long enough to afford the author one single benefit; yet is not devoid of merit. The language is poetical and affecting, the characters not drawn greatly amiss, and the distresses of Hecuba in some parts properly heightened, and pathetically supported. But, in abatement of these merits, there is a deficiency of incident, and an indulgence of declamation, which wearies the spirits of an auditor, at the same time that his heart remains almost totally uninterested. These faults are besides rendered perhaps still more open to the discernment of the audience, by the author's having divided his play differently from the usual and established method: for though the piece is in reality as long as our modern tragedies at least are accustomed to be, it consists of no more than three acts, which, being in consequence so much longer respectively than usual, sets the tediousness of the declamation, and the want of invention in the plot, in a more glaring light than they would otherwise perhaps have been viewed in; and therefore, although the author may be allowed all the merit he can be imagined to possess, yet cannot the public be blamed for their judgment; nor can we avoid joining in the opinion, that the piece met with as much approbation as it had any right to claim.

130. HECUBA. Trag. translated from the Greek of Euripides, by Michael Wodhull. 8vo. 1782.

131. HECUBA. Trag. translated from Euripides, by R. Potter. 4to. 1783. "The tender and pa-
" thetic poet hath a second time in-
" troduced the afflicted Hecuba;
" and, writing from nature more
" than from art, again raises in
" us those passions which his own
" heart so warmly felt. We see
" the unhappy queen not only
" overwhelmed with all the dis-
" tresses so exquisitely painted in
" The Trojan Dames, but distract-
" ed with visions portending fur-
" ther miseries: these soon burst
" upon her. The devoted Po-
" lyxena fixes our attention; we
" are struck with admiration at
" her delicate sensibility and gene-
" rous spirit; we melt with pity
" at her unhappy fate; but we
" are roused from this sympa-
" thetic sorrow by scenes of a
" different nature: the dissimu-
" lation of the barbarous Poly-
" mestor excites our abhorrence,
" and the revenge of Hecuba fills
" us with terror. Had nothing
" of Euripides remained to us but
" this drama, we must have al-
" lowed the justice of Aristotle's
" remark, that he is of all poets
" *the most tragic.*"—*Potter.*

The scene is before the Grecian tents on the coast of Thracian Chersonese.

132. HECYRA. Com. by Richard Bernard. 4to. 1598, 1629. This is another of Terence's comedies; for the several translations of which, see HEAUTONTIMORUMENOS.

133. HEIGHO FOR A HUSBAND! Com. by F. G. Waldron; altered from *Imitation*, by the same author; and acted at the Haymarket. 8vo. 1794. This is a sort of counterpart of Farquhar's *Beaux Stratagem*. Charlotte and Maria, two giddy girls of family, who quit the protection of their friends, and traverse the country in search of husbands, are the reverses of Archer and Aimwell; Mrs. Millclack, the landlady, of Boniface;

on Frank, of daughter Cherry; so o . It is very inferior to iginal; yet some of the chars have considerable merit; ialogue is sprightly, and the ents are entertaining. Though received, it has not, however, often repeated.

4. THE HEIR. Com. by nas May. Acted by the com- of Revels, 1620. 4to. 1622; d impression, 4to. 1633. The language, and conduct of this are all admirable, and many ie situations interesting: it with great applause, and is y commended in a copy of s by Mr. Carew. The Epilogue sts of only four lines. The itself will be found in Dods- *Collection*. Scene, Syracuse. lemand of the king, that Leu- ë shall yield to his desires, as ole condition upon which he d spare the life of her lover, irs to be borrowed from speare's *Measure for Measure*; e constable and watch who Eugenio seem to have had language and manners from in the same author's *Much ıbout Nothing*; and the en- of the two houses reminds us *lomeo and Juliet*. Having due praise to this comedy as ole, we must add, that much ie underplot between Shal- Lucy, &c. is very gross.

5. THE HEIR AT LAW. Com. eorge Colman, the younger. l at the Haymarket, 1797. 1808. This play was re- d with great applause, and ontinues a stock-piece. The our is founded upon the situa- of a low character, unex- dly advanced to an exalted ; the effect, therefore, results the incongruities of the man- habits, and language, of one state of life with those which are suitable to the other. Mr. Colman has managed this foundation with much dexterity. The humour is broad without caricature, and coarse without offence. It has still another recommendation; it is natural in itself: Lord Duberly would please even in his natural situation, as an honest homespun tradesman. The character of Dr. Pangloss, too, is very happily hit off: the worst of it is, that the appositeness of his Latin quotations is lost upon the far greater part of the audience, who cannot be presumed to understand them. The scenes are skilfully varied, and the ludicrous and the pathetic happily mingled throughout.

136. THE HEIR OF MOROCCO, *with the Death of Gayland*. Trag. by Elk. Settle. Acted at the Theatre Royal. 4to. 1682. Scene, Algiers. The success of his *Empress of Morocco* probably set the author on writing this piece; which, however, we do not find had any run.

137. THE HEIRESS; or, *The Antigallican*. Farce, by Thomas Mozeen. Acted at Drury Lane, for the joint benefit of the author and Mr. Ackman, a few years before its appearance in print; which was in "A Collection of Miscel- "laneous Essays," 8vo. 1762. It was received with some approbation.

138. THE HEIRESS. Com. [by Lieut. General John Burgoyne.] 8vo. 1786. This excellent comedy was first acted at Drury Lane, Jan. 14, 1786, and with deserved success. The plot is evidently founded on Diderot's *Père de Famille*. The dialogue affords many neat turns and good points, and is altogether in a style of elegance which we do not frequently meet

with in the modern drama. Mr. Debrett (the publisher) gave 200*l.* for the copy-right of this play; being, we believe, the first instance known of such a price having been either obtained or required.

139. HELEN. Trag. translated from Euripides, by Michael Wodhull. 8vo. 1782.

140. HELENA. Trag. translated from Euripides, by R. Potter. 4to. 1783. "The celebrated Helena, "whose fatal beauty and disloyalty "to her husband occasioned the "destruction of Troy, and a long "series of calamities to Greece, "is here represented as an inno- "cent and injured woman, a faith- "ful, affectionate, and generous "wife. This required manage- "ment. Herodotus relates, that "he had heard from the priests "in Ægypt, that Paris, returning "with his prize from Sparta to "Troy, was driven by a storm "into Canopus, one of the mouths "of the Nile; that he was seized "there, and carried before Pro- "teus, then king of the country, "and the most just of mortals; "who severely rebuked him for "his perfidy and violation of the "laws of hospitality, and com- "manded him, with menaces, to "quit his dominions within three "days; but he detained Helena "and the treasures which they "had brought from Sparta, that "he might restore them to the "injured Menelaus. The Grecians "sailed to Asia with a great arma- "ment. Priam in vain protested "that neither Helena nor the trea- "sures were brought to Troy: he "was not believed; the city was "besieged, taken, and destroyed. "Menelaus, as he went sailing "back to Greece, was driven to "Ægypt; there he found and re- "ceived his wife and the treasure. "[Herod. *Euterpe.*] This story, "the contrivance probably of He- "lena and the Ægyptian priests, "was embellished by Stesichorus "with the poetical fiction which "Euripides has followed in this "tender and agreeable drama." *Potter.*

The scene is in the island of Pharos, beside the tomb of Proteus, and before the palace of Theoclymenus.

141. *The Life and Death of* HELIOGABALUS. Int. Entered by John Danter, June 19, 1594, on the book of the Stationers' Company; but not printed.

142. HELL'S HIGH COURT OF JUSTICE; or, *The Tryal of the three Politic Ghosts* (viz. Oliver Cromwell, the King of Sweden, and Cardinal Mazarine). 4to. 1661. This play was never acted, it being entirely political.

143. THE HELOTS. Trag. by the Rev. H. Boyd. Never acted. Printed at Dublin, in a volume of "Poems, chiefly dramatic and "lyric," 8vo. 1793.

144. HELVETIC LIBERTY; or, *The Lass of the Lakes.* Op. 8vo. 1792. This piece was intended by its author (a Kentish bowman) to celebrate archery; and it is founded on the story of William Tell. It was rejected by the managers, to whom it was offered for performance, as being too full of allusions to popular liberty. The language is heavy and unharmonious, and it certainly would not have succeeded on the stage.

145. HENGES. [Probably, HENGIST.] Henslowe mentions this play as having been acted June 22, 1597.

146. THE HENPECK'D CAPTAIN; or, *The Humours of the Militia.* Farce, by Richard Cross, 1749. This piece was taken from

Durfey's *Campaigners*, and was announced to be acted at Drury Lane, for the benefit of the alterer and Mr. Burton, on the 29th of April in that year. By some accident it seems not to have been performed, but was advertised to be published in 8vo.

147. HENRY AND ALMERIA. Trag. by Andrew Birrel. 8vo. 1802. A very poor performance. The author, we suppose, intended to write blank verse; but most of his lines are either a foot too short or too long. The catastrophe, however, smacks of novelty; for the heroine *breaks her neck!*

148. HENRY AND EMMA; or, *The Nut-brown Maid.* Musical Drama, taken from Prior. Acted at Covent Garden, 1749. The songs of this piece, which were set by Dr. Arne, were printed in 8vo. 1749.

149. HENRY AND EMMA. Past. Interlude, by Henry Bate. Altered from Prior, and acted at Covent Garden, April 13, 1774, for Mrs. Hartley's benefit. Not printed.

150. HENRY AND ROSAMOND. Trag. by William Hawkins. 8vo. 1749. This play, though never acted, is not a bad piece. The plot is taken from the ancient story of Fair Rosamond, and an attempt to imitate Shakspeare's style is very apparent.

151 HENRY I. AND HENRY II. By William Shakspeare and Robert Davenport. In the book of the Stationers' Company, the 9th of Sept. 1653, an entry is made of the above title; but what species of the drama it was, or whether one or two performances, are facts not ascertained. Whatever it might be, it suffered in the general havock made by Mr. Warburton's servant.

152. HENRY II. KING OF ENGLAND, *with the Death of Rosamond.* Trag. by John Bancroft. 4to. 1693. This piece, which was published by Mountfort the player, is in general tragedy, but with a mixture of comedy; it has not the author's name prefixed to it, yet it met with very good success, and is indeed truly deserving of it. The story of it may be found in the English historians, and represents chiefly that part of this prince's life which relates to Rosamond. The scene lies in Oxford; and the epilogue was written by Dryden.

153. KING HENRY II. An Historical Tragedy, by William Shirley. In two parts. These plays were never printed.

154. HENRY II.; or, *The Fall of Rosamond.* Trag. by Thomas Hull. Acted at Covent Garden. 8vo. 1774. *Quædam mediocria.* A whimsical anecdote, connected with this play, is related by Mr. Wilkinson, of a Mrs. Montague, an actress at Hull in 1777: "Mrs. "Montague at Hull, 1776, was "got into high favour, the which "did not lessen her indignation "rising against Mrs. Hudson; nor "did the spleen of the latter de-"crease against her rival oppo-"nent. Mrs. Hudson's benefit "was appointed the last night in "the season at Hull, Friday, Jan. "3, 1777. The play was Mr. "Hull's tragedy of *Henry the* "*Second:* Rosamond, Mrs. Hud-"son; the Queen, Dame Mon-"tague. This was so repugnant "to that lady's inclination, that "she sulked, and would not study "the part. When the play was "to begin, an apology was made, "that 'illness had prevented Mrs. "Montague from studying the "part of Queen Eleanor, and she

" begged to read it.' Hudson's " friends were instantly inflamed; " indeed the whole audience said, " ' Mrs. Montague must appear, " and account for her conduct.' " At last, after a continued up- " roar and confusion, on went the " Queen Eleanor in a rage:— " ' *Who's afraid!*'—She said she " *would* read it, she could *not* " play the part: illness, study for " her own benefit, &c. had pre- " vented her. They, with one " voice, unanimously told her, if " she did not do the part, as was " her duty, and of which she had " had timely notice, she must depart " that instant; for, rather than " submit to such intentional in- " sult and effrontery, they would " desire the *cook-wench* from the " first alehouse to read it: on " which she placed herself in an " attitude of tragedy, and, having " obtained a minute's truce, said " aloud, ' So I may not be per- " mitted to read the Queen?'— " ' No, no, no! Off, off, off!' " —' Well then,' says she, ' curse " you all!' She then threw the " book into the pit, and made " her exit amidst shouts of dis- " grace, but not entirely without " laughter from such as smiled at " the tumult and enjoyed the " storm."

155. HENRY II. Hist. Dram. [by W. H. Ireland]. 8vo. 1799. Published with VORTIGERN, and probably intended by its author to have been its successor on the stage, *if* the absurd attempt to establish it as a play of Shakspeare's had not failed.

156. HENRY III. OF FRANCE, *stabbed by a Friar*, with the Fall of the Guises. Trag. by Thomas Shipman. Acted at Drury Lane. 4to. 1678. The story of this play is borrowed from Davila, and the Life of the Duke of Espernon. The scene Blois, removed in the third act to the camp at St. Cloud before Paris.

157. HENRY IV. An old Play; in which was introduced the deposing of King Richard II. This piece was prior to Shakspeare's *King Henry IV.* It was performed at Lord Essex's House the night before his insurrection, and was even then considered as an ancient drama. See *The Supplement to Shakspeare*, vol. i. p. 381.

158. HENRY IV. An Historical Play, by W. Shakspeare, in two parts. The first containing the Life and Death of Henry, surnamed Hotspur; 4to. 1598; 4to. 1599; 4to. 1604; 4to. 1608; 4to. 1613; 4to. 1622; 4to. 1632; 4to. 1639: and the second the Death of Henry IV. and Coronation of Henry V. Acted by the Lord Chamberlain's Servants. 4to. 1600. Both these plays are perfect masterpieces in this kind of writing, the tragedy and comedy parts of them being so finely connected with each other, as to render the whole regular and complete, and yet contrasted with such boldness and propriety, as to make the various beauties of each most perfectly conspicuous. The character of Falstaff is one of the greatest originals drawn by the pen of even this inimitable master; and in the character of the Prince of Wales the hero and the libertine are so finely blended, that the spectator cannot avoid perceiving, even in the greatest levity of the tavern rake, the most lively traces of the afterwards illustrious character of the conqueror of France. Dr. Johnson observes, " None " of Shakspeare's plays are more " read than the first and second " parts of *Henry the Fourth*. Per-

" haps no author has ever in two " plays afforded so much delight. " The great events are interest- " ing, for the fate of kingdoms " depends upon them; the slighter " occurrences are diverting, and, " except one or two, sufficiently " probable; the incidents are mul- " tiplied with wonderful fertility " of invention; and the characters " diversified with the utmost nice- " ty of discernment, and the pro- " foundest skill in the nature of " man."

159. KING HENRY IV. with the Humours of Sir John Falstaff. Tragi-Com. [Altered by Thomas Betterton.] Acted at Little Lincoln's Inn Fields. 4to. 1700.

160. KING HENRY IV. the Second Part, altered from Shakspeare [by Dr. Valpy], as it was acted at Reading School. 8vo. 1801. The profits of the publication were devoted to the Royal Humane Society.

161. KING HENRY IV. [First Part]. H. P. by Shakspeare. Revised by J. P. Kemble; and now first published, as it is acted at Covent Garden. 8vo. 1803.

162. KING HENRY IV. [Second Part]. H. P. by Shakspeare. Revised by J. P. Kemble; and now first published, as it is acted at Covent Garden. 8vo. 1804.

163. HENRY IV. OF FRANCE. Tragedy, by Charles Beckingham, 8vo. 1720. The plot of this play is taken from the history of that great prince; the piece was written by the author at the age of nineteen, and acted in Lincoln's Inn Fields, but only four nights.

164. *The famous Victories of* HENRY V. containing, *The honourable Battle of Agincourt.* Acted by the King's servants. 4to. No date. This is different from Shakspeare's play, and is supposed to be one which he availed himself of in the composition of his own performance. It is reprinted in Mr. Nichols's *Collection of Six Old Plays.*

165. " *The Chronicle History of* " HENRY V. *with his Battel* " *fought at Agincourt, in France,* " *together with Antient Pistoll.* As " it hath bene sundry times play- " ed by the Right Honourable the " Lord Chamberlaine his ser- " vants." [By W. Shakspeare.] 4to. 1600; 4to. 1602; 4to. 1608. This play has an intermixture of comedy, and is justly esteemed an admirable piece, insomuch that notwithstanding the several alterations that have been attempted to be made in it, the original still stands its ground, and is constantly performed with universal applause. The character of Fluellen, the Welsh captain, in particular, is admirably drawn. The scene in the beginning lies in England, and afterwards wholly in France. " This play (says Dr. Johnson) " has many scenes of high dig- " nity, and many of easy merri- " ment. The character of the " King is well supported, except " in his courtship, where he has " neither the vivacity of Hal, nor " the grandeur of Henry. The " humour of Pistol is very happily " continued: his character has " perhaps been the model of all the " bullies that have yet appeared " on the English stage.

" The lines given to the chorus " have many admirers; but the " truth is, that in them a little " may be praised, and much must " be forgiven; nor can it be easily " discovered, why the intelligence " given by the chorus is more ne- " cessary in this play than in many " others where it is omitted. The " great defect of this piece is the

" emptiness and narrowness of " the last act, which a very little " diligence might have easily " avoided."

It may not be a useless or unthankful task to transcribe the following passages from Mr. Jones's *History of Brecknockshire*, respecting the supposed original of the whimsical character of Fluellen:

" In consequence of an affray, " in the High Street of Brecknock, in which David [Gam] " unfortunately killed his kinsman, Ritsiart fawr o'r Slwch, " he was compelled to fly into " England; and, to avoid a " threatened prosecution for the " murder, attached himself to the " Lancastrian party, to whose interest he ever afterwards most " faithfully adhered. There can be " little doubt but that Shakspeare, " in his burlesque character of " Fluellen, intended David Gam; " though for obvious reasons, " as his descendants were then " well known and respected in " the English court, he chose to " disguise his name. I have called Fluellen a burlesque character, because his pribbles and " prabbles, which are generally " out-heroded, sound ludicrously " to an English as well as a Welsh " ear; yet after all Llewelyn is a " brave soldier and an honest fellow; he is admitted into a " considerable degree of intimacy " with the King, and stands high " in his good opinion; which is " strong presumptive proof, notwithstanding Shakspeare, the " better to conceal his object, describes the death of Sir David " Gam, yet that he intended David Llewelyn by this portrait of " the testy Welshman; for there " was no other person of that " country in the English army, " who could have been supposed " to have been on such terms of " familiarity with the King; and " it must be observed, that Llewelyn was the name by which " he was known in that army, and " not Gam, or Squinting; by " which epithet, though it was " afterwards assumed by his family, he would probably have " knocked down any man who " dared to address him. By his " behaviour on this memorable " day, he, in some measure, made " amends for a life of violence and " rapine, and raised his posterity " into riches and respect; but, " alas! how weak, how idle is " family pride, how unstable " worldly wealth! At different periods between the years 1550 " and 1700, I have seen the descendants of this hero of Agincourt (who lived like a wolf, " and died like a lion) in possession of every acre of ground in " the county of Brecon; at the " commencement of the eighteenth century, I find one of " them common bellman of the " town of Brecknock; and before " the conclusion, two others supported by the inhabitants of the " parish where they resided, and " even the name of Games, in " the legitimate line, extinct."

166. HENRY V. Trag. by the Earl of Orrery. Fol. 1672; 8vo. 1739. This may be traced in the English chronicles of that prince's reign, and in the French ones of that of Charles VI. Scene, France. It was acted at the Duke of York's Theatre with great success; the characters being very splendidly dressed, particularly those of King Henry, Owen Tudor, and the Duke of Burgundy; which wore the coronation-suits of the Duke of York, King Charles, and Lord

Oxford. The actors who performed them were, Harris, Betterton, and Smith. It is said to have been in the part of Owen Tudor, in this play, that Betterton laid the foundation of that great character which he afterwards acquired.

167. HENRY V.; or, *The Conquest of France by the English.* Trag. by Aaron Hill. Acted at Drury Lane. 8vo. 1723; 1760. This is a very good play, though acted only four nights. The plot and language are in some places borrowed from Shakspeare; yet on the whole it is greatly altered; and a second plot is introduced, by the addition of a new female character, viz. Harriet, a niece to Lord Scroope, who has been formerly seduced by the King. She appears in men's clothes throughout, and is made the means of discovering the conspiracy against him. Mr. Hill presented the managers of the theatre with sets of scenes for this piece, which cost him 200*l.*

168. KING HENRY VTH; or, *The Conquest of France.* H. T. 8vo. 1789. Altered, by curtailment only, from Shakspeare, by J. P. Kemble, and acted at Drury Lane. Edited by James Wrighten, prompter.

169. HENRY V. Altered from Shakspeare, by J. P. Kemble. Acted at Drury Lane. 8vo. 1801.

170. KING HENRY VTH. H. P. by W. Shakspeare. Revised by J. P. Kemble. Acted at Covent Garden. 8vo. 1806.

171. HENRY VI. Historical Play, in three parts, by William Shakspeare. Two of these plays were printed in 4to. for T. P. No date; second part, 4to. 1600; third part, 4to. 1600; but the whole were not published together until the folio edition of 1623. These three plays contain the whole life and long unhappy reign of this prince. In consequence of which it is impossible but that all the unities of time, place, and action, must be greatly broken in upon; yet has the author made the most valuable use of the incidents of real history, to which he has very strictly adhered.

"Of these three plays," says Dr. Johnson, "I think the second the "best. The truth is, that they "have not sufficient variety of "action, for the incidents are too "often of the same kind; yet "many of the characters are well "discriminated. King Henry, and "his Queen, King Edward, the "Duke of Gloucester, and the "Earl of Warwick, are very "strongly and distinctly painted."

Henslowe mentions a play, with this title, as having been acted March 3, 1591.

172. HENRY VI. *the First Part, with the Murder of Humphrey Duke of Glocester.* Trag. by J. Crowne. Acted at the Duke's Theatre. 4to. 1681. This play was at first represented with applause; but at length the Romish faction opposed it; and, by their interest at court, got it suppressed. Part of it is borrowed from Shakspeare's plays above mentioned. Scene, the court at Westminster.

173. HENRY VI. *the Second Part*; or, *The Misery of Civil War.* Tragedy, by J. Crowne. Acted at the Duke's Theatre. 4to. 1681. This play was written before the last-named one, and was first printed by the last title only, 4to. 1680. This is also in great measure borrowed from Shakspeare.

174. HENRY VI. by Theophilus Cibber, of which the following is the complete title: "*An Histori-*

" cal Tragedy of the Civil Wars in " the Reign of KING HENRY VI. " Being a Sequel to the Tragedy of " Humfrey, Duke of Gloucester, " and an Introduction to the tragi- " cal History of King Richard the " Third. Altered from Shakspeare " in the Year 1720." 8vo. No date. [1723.] 2d edit. 8vo. 1724. This alteration was only acted once in the summer, at Drury Lane; but we may mention, that the name of Savage (the poet) is among the *dramatis personæ*, as representative of the Duke of York.

175. KING HENRY VII.; or, *The Popish Impostor.* Trag. by Charles Macklin. Acted at Drury Lane. 8vo. 1746. This piece is built on the story of Perkin Warbeck, but it met with general disapprobation; and indeed the very impropriety in the title, of mentioning a Popish impostor, in a period of time previous to the introduction of Protestantism in these kingdoms, had an air of absurdity, which seemed even before its appearance to stand as a foretaste of no very elegant or judicious entertainment. When, however, it is considered that it was the six weeks labour only of an actor, who even in that short space was often called from it by his profession, and that the players, for the sake of dispatch, had it to study act by act just as it was blotted; and that the only revisals it received from the rough copy to the press were at the rehearsals of it, no person will be disappointed on finding so many imperfections contained in it.

176. HENRY VIII. *The famous History of his Life.* Historical Play, by W. Shakspeare. Fol. 1623. This is the closing piece of the whole series of this author's historical dramas; and " is (says Dr. John- " son) one of those which still " keeps possession of the stage by " the splendour of its pageantry. " The coronation, about forty " years ago, drew the people to- " gether in multitudes for a great " part of the winter. Yet pomp " is not the only merit of this " play; the meek sorrows and vir- " tuous distress of Katherine have " furnished some scenes which " may be justly numbered among " the greatest efforts of tragedy. " But the genius of Shakspeare " comes in and goes out with Ka- " therine. Every other part may " be easily conceived and easily " written."

177. HENRY VIII. An Historical Play, by Mr. William Shakspeare; with historical notes, by Joseph Grove. 8vo. 1758.

178. KING HENRY VIIITH. H. P. by Shakspeare. Revised by J. P. Kemble; and now first published, as it is acted at Covent Garden. 8vo 1804.

179. HENRY OF TRANSTAMARE. Trag. Acted at Edinburgh, Nov. 1, 1805. This piece was written for the purpose of showing Master Betty (ridiculously called the Young Roscius) in a new part; and we are told that he gained much credit by the performance. The play is founded on the successful attempt of Henry of Transtamare to deliver Castille from the yoke of Peter the Cruel. We have not heard the author named, but it is said to have been his first dramatic production.

180. HENRY RICHMOND. Play, by Robert Wilson. Acted by the Lord Admiral's servants, 1599. There were two parts of this piece; and for the second part, we find, the author received 8*l.* which was 2*l.* more than the then ordinary price of a play! Not now known,

181. THE HERACLIDÆ. Trag. translated from Euripides, by R. Potter. 4to. 1781. "The opening "of this tragedy," says the translator, "is much like that of *The* "*Supplicants*. Iolaus is repre- "sented as having placed himself "and the sons of Hercules at the "altar, before the Temple of Ju- "piter, at Marathon, whither he "had led them for refuge from "the violence of Eurystheus, who "had driven them from Argos, "and pursued them from state to "state throughout all Greece. "Alcmena and the daughters of "Hercules are in the Temple. "The poet has here again an op- "portunity, which he never omit- "ted, of doing honour to his "country, as always ready to take "arms in the cause of virtue, and "to protect the injured. The "glow of heroic virtue animates "every part of this drama, and "shines with the brightest lustre "in Macaria. The character of "Iolaus is not less generous: it is "recorded of him, that, just be- "fore the battle, he poured this "ardent prayer to the gods, 'Give "me back the strength of my "youth for this one day, then let "me die:' so much dearer to him "was the protection of the chil- "dren of Hercules, than the con- "tinuance of his own life: the "poet has judiciously omitted the "latter circumstance of the prayer, "because the joy for so glorious a "victory was not to be clouded "by the death of this illustrious "and venerable hero. This tra- "gedy, considered in a political "view, has the same tendency as "*The Supplicants*, to show the "ingratitude of the Lacedemo- "nians, who boasted of their de- "scent from the Heraclidæ, and "from the ancient oracles, to "animate the Athenians with pre- "sages of victory." See CHIL- DREN OF HERCULES.

182. HERACLIUS EMPEROR OF THE EAST. Trag. by Lodowick Carlell. 4to. 1664. This is little more than a translation from the *Heraclius* of Corneille. It was intended for the stage, but was never acted, another translation having been preferred before it by the performers, and this piece not returned to the author till the day that the other was acted. The plot of it is from Baronius' *Ecclesiastical Annals*, but the author has not strictly tied himself down to historical truth. The scene lies in Constantinople. Who was the author of the other translation, we do not learn, nor where it was acted; but, notwithstanding the preference shown to it, this is far from being contemptible.

183. HERCULES. Play, in two parts, by Martin Slaughter. Acted by the Lord Admiral's servants, 1598. Not now known.

184. HERCULES. Musical Drama, by Thomas Broughton; set to music by Mr. Handel, and performed at the Haymarket. 8vo. 1745; 4to. 1749.

185. HERCULES. Trag. translated from Euripides, by R. Potter. 4to. 1781. The story of this play is too well known to need being recapitulated by us. Hercules is here drawn in his private character, as the most amiable of men: the pious son, the affectionate husband, and the tender father, wins our esteem as much as the unconquered hero raises our admiration. This tragedy may not be esteemed the most agreeable by the generality of readers, on account of the too dreadful effects of the madness of Hercules; yet the various turns of fortune are finely managed, the scenes of distress are highly wrought, and

the passions of pity, terror, and grief, strongly touched. The scene is at Thebes, before the palace of Hercules.

186. HERCULES AND OMPHALE. Pant. Acted with great success at Covent Garden, 1794.

187. HERCULES DISTRACTED. Translated from Euripides, by Michael Wodhull. 8vo. 1782.

188. HERCULES FURENS. Trag. by Jasper Heywood. 12mo. 1561; and 4to. 1581. This is only a translation from Seneca.

189. HERCULES ŒTÆUS. Trag. translated from Seneca, by J. Studly. 4to. 1581. This is by some thought to be an imitation of the TRAXINIAI of Sophocles.

190. HERE AND THERE AND EVERY WHERE. Pant. Acted at the Haymarket, 1785.

191. HERMINIUS AND ESPASIA. Tragedy [by Charles Hart]. 8vo. 1754. The author of this play was a Scotch gentleman, and it made its first appearance on the Edinburgh stage, but without any great success. It is indeed a very dull and uninteresting performance. In the third line of it, however, we are informed, that "*friendship* is the *wine* of life." Espasia, speaking to her confidante Ardelia, says,

"Friendship, Ardelia, is the *wine* of life,
"That, mingled with the gall of harsh affliction,
"Sweetens the nauseous draught, and wins the wretched
"To bear his lot of suff'rance here below."

This lady's wine must have been of the sweet sort indeed, to overcome the bitterness of gall: Falstaff's sack was nothing to it. Mr. Dennis long before had assured us that *liberty* was the best *salt* to life; and the author of *The Tragedy of Tragedies* is of opinion, that *love* is its most poignant *mustard*. Thus by degrees we might discover all the articles necessary to the feast of existence, were not poets too little versed in the doctrine of banquets, and therefore liable to mistakes in their adaptation of sauces.

192. THE HERMIONE; or, *Valour Triumphant*. Occ. Interl. by Thomas Dibdin. Acted at Covent Garden, 1800. This temporary piece, being founded on a then recent glorious naval achievement, met with applause. N. P.

193. THE HERMIT; or, *Harlequin at Rhodes*. By Mr. Love. [Dance.] A wretched pantomime. Acted at Drury Lane, 1766. N. P.

194. THE HERMIT CONVERTED; or, *The Maid of Bath married*. 8vo. No date. [1771.] This piece was written by a person who called himself Adam Moses Emanuel Cooke. It is evidently the effect of a distempered imagination.

195. HERMON, PRINCE OF CHORÆA; or, *The Extravagant Zealot*. Trag. by Dr. Clancy. 8vo. 1746. This tragedy was brought on the stage in Ireland, but the publication of it was reserved for London. Scene, China.

196. HERO AND LEANDER, their Tragedy, by Sir Robert Stapylton. 4to. 1669. Whether this play was ever acted or not, seems to be a dubious point, although the prologue and epilogue carry an implication of the affirmative. The plot is taken from Ovid's *Epistles*, and Musæus's *Erotopaignion*. The Scene, the towns and towers of Sestos and Abydos, the Hellespont flowing between them.

197. HERO AND LEANDER. Burl. by Isaac Jackman. Acted at the Royalty Theatre. 8vo. 1787. To this piece is prefixed a very long dedication, respecting the dispute between Mr. Palmer and the Winter managers

198. THE HERO OF THE NORTH. Hist. Play, by Mr. Dimond, jun. 8vo. 1803. This was produced at Drury Lane, Feb. 19, 1803, and is founded on the renowned Gustavus of Sweden emerging from the mines of Dalecarlia, to throw off the yoke of the Danes. It does not, however, abound with interest, nor is there much ingenuity in the construction of the piece, which was chiefly indebted to the music and scenery for the temporary success that it obtained on the stage.

199. HEROD AND ANTIPATER, *with the Death of Fair Mariam.* Trag. by Gervase Markham and William Sampson. Acted at the Red Bull. 4to. 1622. The plot of this play is taken from Josephus's *Antiquities of the Jews*, book xiv. and xv.

200. HEROD AND MARIAMNE. Trag. by Samuel Pordage. 4to. 1673. Acted at the Duke's Theatre. This play was given by its author to Mr. Settle, to use and form as he pleased; it was, however, many years before it could be brought upon the stage; but when it did appear, it met with very good success. The plot is from Josephus, the story of *Tyridates* in *Cleopatra*, and the *Unfortunate Politic*, or *The Life of Herod*, translated from the French. 8vo. 1639.

201. HEROD THE GREAT. Trag. by the Earl of Orrery. This is on the same story with the two foregoing plays. It was never acted, but was printed in fol. 1694; 8vo. 1739. As ghosts were then in vogue, a brace of those airy beings appear to Mariamne, and a whole troop of them to Herod.

202. HEROD THE GREAT. Dram. Poem, by Francis Peck. Printed with *The Life of Milton*, 4to. 1740.

203. THE HEROIC FOOTMAN. Farce. Acted at the Haymarket, 1736. Not printed.

204. HEROIC FRIENDSHIP. Trag. 4to. 1719. This is a very paltry and stupid performance, was never acted, nor indeed deserved to be so. It has been pretended by some to have been the work of Mr. Otway, found among his papers after his death; but neither was it in his hand-writing, nor is it by any means of a piece with even the most indifferent of that author's works. Scene lies in Britain.

205. HEROIC LOVE; or, *The Cruel Separation.* Trag. by Lord Lansdowne. 4to. 1698. This play was acted at Lincoln's Inn Fields with great applause, and is indeed one of the best of the tragedies of that period. The plot is taken from the separation of Achilles and Briseis, in the first book of Homer; and the scene lies in the Grecian fleet and camp before Troy. The unities are strictly adhered to, and the language is sublime, yet easy; the author seeming to have made it his principal aim to avoid all that fustian and bombast wherewith the tragic writers, and more especially those of that time, were but too apt to interlard their works. The conclusion of this play was altered after the first representation, his Lordship's reasons for which may be seen in his preface. The prologue by Lord Bolingbroke; epilogue by Bevil Higgons. Mr. Walpole's opinion of Lord Lansdowne's poetry is much less favourable than that of many other writers. He says, "It was "fortunate for his Lordship, that "in an age when persecution "raged so fiercely against luke-"warm authors, he had an "intimacy with the inquisitor-

" general: how else would such
" lines as this have escaped the
" *Bathos?*

" ——when thy gods
" *Enlighten* thee to speak their *dark* decrees."

Dr. Johnson observes, that this tragedy was written, and presented on the stage, before the death of Dryden. It is a mythological tragedy, upon the love of Agamemnon and Chryseis, and therefore easily sunk into neglect, though praised in verse by Dryden, and in prose by Pope. It is concluded by the wise Ulysses with this speech:

" Fate holds the strings, and men like children move
" But as they're led: success is from above."

The following lines, by Dryden, upon this tragedy, deserve to be quoted, if not for their strict truth, yet for their great beauty:

" Auspicious poet! wert thou not my friend,
" How could I envy what I must commend!
" But since 't is Nature's law, in love and wit,
" That youth should reign, and with'ring age submit,
" With less regret those laurels I resign,
" Which, dying on my brows, revive on thine."

This play was acted for Mrs. Yates's benefit, at Drury Lane, March 18, 1766; but was not repeated.

206. THE HEROIC LOVER; or, *The Infanta of Spain.* Trag. by George Cartwright. 8vo. 1661. This play is not mentioned by Langbaine, and is, in all the later catalogues (which have copied from one another, and consequently perpetuated instead of correcting mistakes), intitled *Heroic Love.* The scene lies in Poland; and the author himself calls it a poem, consisting more of fatal truth than flying fancy: penned many years ago, but not published till now; and we imagine never acted.

207. THE HEROIC SISTERS. Trag. A MS. sold as part of the library of the late Mr. Arthur Murphy.

208. THE HEROINE OF LOVE. A Musical Piece, in three acts. 8vo. 1778. Printed at York.

209. THE HEROINE OF THE CAVE. Trag. Acted at Drury Lane. 8vo. 1775. This play was begun by Henry Jones, under the title of *The Cave of Idra,* from a narrative in the *Annual Register.* On the death of this unfortunate author, it fell into the hands of Mr. Reddish, for whose benefit it was performed, March 19, 1774. Not being long enough for an evening's entertainment, as originally left by its author, Mr. Reddish put it into the hands of Dr. Hiffernan, who extended the plan, and added some new characters.

210. HE'S MUCH TO BLAME, Com. Acted at Covent Garden. 8vo. 1798. This play received, as it deserved, great applause. The incidents are various, yet probable, and well connected; and the conclusion is skilfully brought about. It has been pretty generally ascribed to Mr. Holcroft; and we have not heard of any other claimant with a stronger title.

211. HESTER AND AHASUERUS. Acted by the Lord Admiral's men, June 3, 1594.—[Perhaps QUEEN HESTER.]

212. HE WOULD BE A SOLDIER. Com. by F. Pilon. Acted at Covent Garden. 8vo. 1786. This piece met with a success more than equal to its merit, probably through the aid that it received from good acting. It had been rejected by Mr. Colman, who, as

the author candidly tells us, "did "not like a line of it."

213. He wou'd if He cou'd; or, *An old Fool worse than any*. Burletta, by Isaac Bickerstaffe. Acted at Drury Lane. 8vo. 1771. This piece was taken from *La Serva Padrona*; but was acted only once.

214. Hewson reduc'd; or, *The Shoemaker return'd to his Trade*. "Being a show, wherein is repre- "sented the honesty, inoffensive- "ness, and ingenuity of that pro- "fession, when 'tis kept within its "own bounds, and goes not be- "yond the Last." 4to. 1661.

215. Hey for Honesty, Down with Knavery. Com. by Tho. Randolph. 4to. 1651. This is little more than a translation from the *Plutus* of Aristophanes. It was augmented and published by F. J. The scene lies in London; and it is introduced by a dialogue between Aristophanes, the translator, and Cleon's ghost. It does not appear to have been ever performed.

216. Hezekiah, King of Judah; or, *Invasion repulsed, and Peace restored*. Sacred Drama. 8vo. 1798. Dedicated to the Marchioness of Salisbury. The writer, in his preface, draws a striking parallel between the situation of the Jews, when they were under the pressure of a cruel invasion, which was extinguished by Providence, and peace obtained by Hezekiah's and his people's obedience to virtue and religion; and that of our own country, when threatened with extermination by the French Directory in 1798. The language is chaste and correct, and in many parts highly poetical; the characters are delineated with accuracy; and many happy allusions to existing circumstances are introduced. Never acted.

217. Hibernia freed. Trag. by Capt. W. Phillips. 8vo. 1722. Acted at the Theatre in Lincoln's Inn Fields three nights.

218. Hibernia's Triumph. Masque, of two interludes. Written in honour of King William III. and performed at the Theatre Royal in Dublin on the anniversary of his birth. 4to. 1748.

219. Hic et Ubique; or, *The Humours of Dublin*. Com. by Richard Head. 4to. 1663. This excentric piece is said to have been acted privately with general applause. Scene, Dublin.

220. Hide and Seek. Mus. Ent. Acted at Covent Garden, 1789, with some success. It was of the nature of the French proverbs, and had but one incident of any importance, which was that of a shoemaker's taking measure of his wife's foot, without knowing that it was hers. It was very well acted; but has not been printed.

221. The Highland Drover. By Archibald M'Laren. This little piece was printed in Scotland, in which part of the kingdom it was many times performed with applause. We have not seen a copy of it, and therefore know not when it was published.

222. The Highland Fair; or, *The Union of the Clans*. An Opera, by Joseph Mitchell. 8vo. 1731. The plot of this piece is built on the fatal and bloody consequences which but too frequently used to happen at some of the highland fairs, from the quarrels which were apt to arise on the meeting of persons of the several clans, whose strong family connexions and party-attachments rendered each clan in

some degree a separate nation, either in alliance, or in a state of warfare, with every other neighbouring one. This the author, being himself a Scotchman, was well acquainted with; but the subject being too local for the English stage, when brought on at the Theatre Royal in Drury Lane, it met with little or no success. Mr. Fielding, in *The Covent Garden Journal*, No. 19, relates the following anecdote: "—Here I "cannot omit a pleasant fact, to "which I was myself a witness. "A certain comic author pro- "duced a piece on Drury Lane "stage, called *The Highland Fair*, "in which he intended to display "the comical humours of the "highlanders; the audience, who "had for three nights together sat "staring at each other, scarce "knowing what to make of their "entertainment, on the fourth "joined in an unanimous ex- "ploding laugh. This they had "continued through an act; when "the author, who unhappily mis- "took the peals of laughter which "he heard for applause, went up to "Mr. Wilks, and, with an air of "triumph, said, *Deel o' my sal, "Sare, they begin to tauk the hu- "mour at last.*"

223. THE HIGHLAND LASSIE. See THE LOWLAND LASSIE.

224. THE HIGHLAND REEL. Com. Op. by John O'Keeffe. Acted at Covent Garden, 1788, with great success. Printed in his works, 8vo. 1798. It is now performed, in a reduced state, as an afterpiece.

225. HIGH LIFE; or, *Taste in the Upper Story*. A petite Piece, in one act, by a Gentleman of York. Performed for a benefit at Hull, 1801. This was merely the story of Beau Tibbs (related in the 10th and 11th of Goldsmith's Essays) dramatized.

226. HIGH LIFE BELOW STAIRS. Farce [by the Rev. James Townley]. Acted at Drury Lane. 8vo. 1759. This little piece seems to aim at two points for the reformation of morals. The first, to represent, as in a mirror, to persons in high life, some of their own follies and fopperies, by clothing their very servants in them, and showing them to be contemptible and ridiculous even in them. The second and more principal aim is, to open the eyes of the great, and convince persons of fortune what impositions, even to the ravage and ruin of their estates, they are liable to, from the wastefulness and infidelity of their servants, for want of a proper inspection into their domestic affairs. It possesses a considerable share of merit, and met with most amazing success in London. In Edinburgh, however, it found prodigious opposition from the gentlemen of the party-coloured regiment, who raised repeated riots in the playhouse whenever it was acted, and even went so far as to threaten the lives of some of the performers. This insolence, however, in some degree brought about the very reformation it meant to oppose, and in part the intention of the farce; being the occasion of an association immediately entered into by almost all the nobility and gentry of Scotland, and publicly subscribed to in the periodical papers, whereby they bound themselves mutually to each other to put a stop to the absurd and scandalous custom of giving vails, prevalent no where but in these kingdoms. This piece has been often ascribed to Mr. Garrick; but, as we now know, without foundation. Mr. Dibdin,

who professes some particular knowledge as to this subject, says, that Dr. Hoadly had a hand in it; and there were other communications from persons who were in the secret, but who conceived the subject to be rather ticklish.

We believe that we have now, however, duly assigned the authorship of this piece absolutely to Mr. Townley; of which fact the late Mr. Murphy became satisfied before his death, from the testimonials of James Townley, Esq. of Ramsgate and Doctors' Commons, the author's son; and it was Mr. M.'s intention to have corrected the fact, in a second edition of his *Life of Garrick*. The farce has now remained a stock-piece in every company in the united kingdom for half a century, with constant and invariable applause, amid all the fluctuations and perversions of dramatic taste; proving the sentiment of a celebrated critic, that "genius and humour are eterne."

The hint seems to have been taken from *The Spectator*, No. 88, where he says, "Falling-in the "other day at a victualling-house "near the House of Peers, I heard "the maid come down and tell "the landlady at the bar, that my "Lord Bishop swore he would "throw her out at window, if "she did not bring up more mild "beer, and that my Lord Duke "would have a double mug of "purl. My surprise was increased, "in hearing loud and rustic voices "speak and answer to each other "upon the public affairs, by the "names of the most illustrious of "our nobility; till of a sudden "one came running in, and cried "the House was rising. Down "came all the company together, "and away! The alehouse was "immediately filled with clamour, "and scoring one mug to the "Marquis of such a place, oil and "vinegar to such an Earl, three "quarts to my new Lord for wet-"ting his title, and so forth."

The fragment of Steele's intended play, called THE GENTLEMAN (see the article), which has just been published, turns upon this very point.

227. THE HIGH ROAD TO MARRIAGE. Comedy, by Lumley St. George Skeffington. Acted, with applause, at Drury Lane Theatre, May 27, 1803, for the benefit of Mrs. Glover. This drama, though it was thought deficient in humour and strength of character, comprised some good incidents and situations; blended with just sentiment well expressed. Not printed.

228. A HINT TO HUSBANDS. Com. by Richard Cumberland. Acted at Covent Garden. 8vo. 1806. This comedy, which is written in blank verse, bears many marks of its author; and its reception annexes it to the number of his successful dramatic efforts; but its merits are certainly inferior to those of some other of the productions for which we are indebted to the same pen. The plot is very simple, and is indeed almost developed at the commencement of the piece; but the author has contrived, by some happy situations and incidents, to preserve a certain degree of interest to the conclusion. We discover in this piece refinement of sentiment, correctness of moral, chasteness of dialogue, and terseness and elegance of diction; but have to regret the absence of that wit, whim, and humour, which constitute the *vis comica*; and without which dramatic produc-

tions, however well written, will ever appear languid on the stage, Nor has this piece much claim to originality of character. Fairford resembles too much the portrait of Job Thornberry, in *John Bull*; in which, under a rough exterior, are concealed the tenderest feelings and most benevolent sentiments. Pliant is another Marplot, but not so amusing. As to Lord Transit, he is wicked enough to be disliked, but has not interest enough for the hero of a piece.

229. HINTS FOR PAINTERS. Farce. Acted at Covent Garden, May 10, 1803, for the benefit of Mr. Knight. It was well received. Not printed.

230. HIPPOLYTUS. Trag. translated from Seneca, by John Studly. 4to. 1581.

231. HIPPOLYTUS. Trag. by E. Prestwich. 12mo. 1651. This is a translation from Seneca, made entirely in rhyme, with comments on every scene, and six copies of recommendatory verses by Shirley, Cotton, &c.

232 HIPPOLYTUS. Trag. translated from Euripides, by R. Potter. 4to. 1781. In this tragedy the author has been followed with unequal steps by Seneca, who has produced a play on the same subject, in which the heroine has lost all delicacy, and is a shameless and abandoned woman, untouched with the feelings of female modesty, deaf to all remonstrances, and determined to indulge her guilty passion through all its consequences. Racine, who has written a play on this subject, seems to prefer Seneca to Euripides, and Mr. Smith has closely imitated him. Mr. Potter defends the author from the censure thrown on him for anticipating the principal events in the prologue. The scene is at Trœzene, in the vestibule of the palace of Pittheus.

233. HIPPOLYTUS. Translated from Euripides, by Michael Wodhull. 8vo. 1782.

234. HIPSIPILE. Opera, translated from Metastasio by John Hoole. 8vo. 1767, 1800.

235. HIREN; or, *The Fair Greek*. Trag. by W. Barksted. 8vo. 1611. Though this is noticed as a dramatic piece, we have some doubt of its being such. It appears, however, from Dr. Hyde's Catalogue, to be in the Bodleian library.

236. THE HISTORICAL REGISTER, for the year 1736. Com. by Henry Fielding. Acted at the Haymarket. 8vo. [1737], 1741. To some reflections on the ministry, thrown out in this piece, and in the *Pasquin* of the same author, was owing an act of parliament for laying a restraint on the stage, by limiting the number of theatres, and submitting every new dramatic piece to the inspection of the Lord Chamberlain, previous to its appearance on the stage. Mr. Cibber, in his "Apology," tells us, that "while "this law was in debate, a lively "spirit and uncommon eloquence "was employed against it. It "was said, that to bring the the-"atre under the restraint of a li-"censer, was leading the way to "an attack upon the liberty of "the press. This amounts (says "he) but to a jealousy at best, "which I hope and believe all "honest Englishmen have as much "reason to think a groundless, as "to fear it is a just, jealousy: "for the stage, and the press, I "shall endeavour to show, are "very different weapons to wound "with. If a great man could "be no more injured by being

" personally ridiculed, or made " contemptible, in a play, than " by the same matter only printed " and read against him in a " pamphlet, or the strongest verse; " then indeed the stage and the " press might pretend to be upon " an equal footing: but when the " wide difference between these " two liberties comes to be ex- " plained and considered, I dare " say we shall find the injuries " from one capable of being ten " times more severe and formi- " dable than from the other."

He then quotes what Mr. Collier says on that subject. That mighty adversary of the stage says, " The satire of a comedian, and " that of a poet, have a different " effect upon reputation. A cha- " racter of disadvantage upon the " stage makes a stronger impres- " sion than elsewhere: reading is " but hearing at second hand; " now hearing, at best, is a more " languid conveyance than sight; " for the eye is much more affect- " ing, and strikes deeper into the " memory, than the ear; besides, " upon the stage, both the senses " are in conjunction. The life " of the actor fortifies the object, " and awakens the mind to take " hold of it: thus a dramatic " abuse is riveted in the audience; " a jest is improved into argu- " ment, and rallying grows up " into reason: thus a character of " scandal becomes almost inde- " lible, a man goes for a block- " head upon consent, and he that is " made a fool in a play is often " made one for his life. It is true, " he passes for such only among " the prejudiced and unthinking; " but these are no inconsiderable " division of mankind. For these " reasons, I humbly conceive, the " stage stands in need of a great " deal of discipline and restraint. " To give them an unlimited range " is, in effect, to make them " masters of all moral distinctions, " and to lay honour and religion " at their mercy. To show great- " ness ridiculous, is the way to " lose the use and abate the value " of the quality. Things made " little in jest will soon be so in " earnest; for laughing and es- " teem are seldom bestowed on " the same object."

Thus far Mr. Collier; and the author of the Apology says, " If " this was truth and reason forty " years ago, will it not carry the " same conviction with it to these " days, when there came to be a " much stronger call for a reform- " ation of the stage than when " this author wrote against it, per- " haps than was ever known since " the English stage had a being?

" To conclude (continues he), " let us consider this law in a quite " different light; let us leave the " political part of it quite out of " the question; what advantage " could either the spectator of " plays, or the masters of the play- " houses, have gained by its never " having been made? How could " the same stock of plays supply " four theatres, which, without " such additional entertainments " as a nation of common sense " ought to be ashamed of, could " not well supply two? Satiety " must have been the natural con- " sequence of the same plays be- " ing twice as often repeated as " now they need be; and satiety " puts an end to all tastes that the " mind of man can delight in. " Had therefore this law been " made nine years ago, I should " not have parted with my share " in the patent under a thousand " pounds more than I received for

" it. So that, as far as I am able " to judge, both the public as " spectators, and the patentees as " undertakers, are, or might be, " in a better way of being enter- " tained, and more considerable " gainers by it."

Mr. Cibber had as much reason as any body to complain of the licentiousness of the stage at this time; since in the play of *Pasquin* (act ii.) his own character was alluded to, in a very ridiculous light, as poet laureate; and, what was shocking to every one who had the least sense of decency or good manners, the part *(Lord Place)* was performed by his own daughter (Mrs. Charke):

" *Lord Place.* You shall be poet-laureate.

" *2d Voter.* Poet! no, my lord, I am no poet, I can't make verses.

" *Lord Place.* No matter for that; you will be able to make odes.

" *2d Voter.* Odes, my lord! what are those?

" *Lord Place.* Faith, Sir, I can't tell well what they are; but I know you may be qualified for the place without being a poet."

237. THE HISTORY OF CARDENIO. A Play, by Mr. Fletcher and Shakspeare. Entered on the book of the Stationers' Company, Sept. 9, 1653; but we believe never printed. It has been suggested, that this play may possibly be the same as *The Double Falsehood*; afterwards brought to light by Mr. Theobald.

238. HISTRIOMASTIX; or, *The Player whipp'd.* Com. Anon. 4to. 1610.

239. HIT OR MISS. Mus. Farce, by J. Pocock. Acted at the Lyceum (by the Drury Lane Company), and very successful; which may rather surprise those who only *read* it. 8vo. 1810. The attraction of this piece lay almost wholly in the acting of Mr. Mathews, whose part *(Cypher)* is written in ridicule of the *Four-in-Hand* gentry of the present day. It is indeed lamentable to behold a train of young men, who were born to be patrons of virtue, the *Mæcenasses* of merit, and the examples of valour, only emulous to drive a coach, and accomplish themselves in all the vulgarities of language and manners to be found in that class of men who practise driving as a calling by which they get their bread. But declamation on such a subject is not likely to produce much effect. We find, in an old Spanish romance, an anecdote more to the purpose: A voluptuous nobleman of Madrid was consigned to purgatory, and met in those regions of torment with the ghost of his own coachman; who, on seeing his old master, exclaimed, " My Lord! what could have " brought a grandee of Castille, " like you, to this place?"—" I " was hurried hither, Tomaso," replied the peer, " having in- " dulged my worthless son, Don " Brusco, at the expense of all " my dutiful children: but what, " in the name of St. Jago, could " have brought you here, Toma- " so?" continued the old Spaniard. " Don't ask me, master," rejoined Coachee, with some hesitation. " I " insist upon knowing," added the peer. " Why then," muttered Tomaso, " I had the misfortune " to be kicked into these embar- " rassments for begetting that same " Don Brusco!"—" By our La- " dy!" said the old magnifico, " I can now account, *very natu- " rally*, for his always preferring " the love of the stable to the love " of his studies at Salamanca!"

240. HIT THE NAILE O' THE

D. An Interlude, not no- in any Catalogue, ancient or ern; but mentioned in the dy of *Sir Thomas More*, MSS. . No. 7368.

1. HOB; or, *The Country* e. A Farce, by Mr. Cibber. d at Drury Lane. 12mo. 1715, . This is only Dogget's *try Wake*, reduced to the size farce. It has since had the ion of some songs, by Hip- y; and was performed under itle of *Flora*; or, *Hob in the*

2. HOB'S WEDDING. Farce, ohn Leigh. Svo. 1720. This rtly taken from, and partly a nuation of, the same play with from which the last-named is borrowed.

3. THE HOBBY HORSE. F. Captain Edward Thompson. d once at Drury Lane, April 1766, for the benefit of Mr. ley. We hope it proved be- ial to the actor, though it d do no credit to any author ever existed. It was, how- preceded by a very good pro- e, written by Mr. Colman, printed in *The Muses' Mir-* Not printed.

4. HOBBY HORSES. Farce. d at the Haymarket, July 31, ; but never repeated, nor ed.

5. HOBSON'S CHOICE; or, *bis in Distress*. Burletta, pre- ig the Pantomime, by W. C. on. Acted at the Royalty atre, 1787. Not printed.

6. THE HODGE PODGE; or, *ceipt to make a Benefit*. Int. d at the Haymarket, 1781.

7. *The Tragedy of* HOFFMAN; *d Revenge for a Father*. [By ry Chettle.] Acted divers times [1602] at the Phœnix, Drury Lane, with great applause. Dedicated by the publisher, Hugh Perry, to Master Richard Kilvert. 4to. 1631. It was entered in the book of the Stationers' Company, by John Grove, February 26, 1629.

248. THE HOGGE HATH LOST HIS PEARLE. Com. by Robert Tailor, *divers Times publikely acted by certaine London Prentices*. 4to. 1614. In Dodsley's *Collect.* 1780 The part of the plot from which the piece derives its name, is the elopement of the daughter of one Hogge, an usurer, who is one of the principal characters in the play. The scene lies in London. It was first acted in the beginning of 1613. Sir Henry Wotton, in a letter to Sir Edward Bacon, of that date, relates the following circumstances concerning it: "On "Sunday last, at night, and no "longer, some sixteen appren- "tices (of what sort you shall "guess by the rest of the story), "having secretly learnt a new play "without book, intituled, *The Hog "hath lost his Pearl*, took up the "White Fryers for their Theatre; "and having invited thither (as it "should seem) rather their mis- "tresses than their masters, who "were all to enter *per buletini*, for "a note of distinction from ordi- "nary comedians: towards the "end of the play, the sheriffs "(who by chance had heard of "it) came in, as they say, and "carried some six or seven to per- "form the last act at Bridewell; "the rest are fled. Now it is "strange to hear how sharp-witted "the city is; for they will needs "have Sir John Swinert n, the "lord mayor, be meant by the "*Hog*, and the late Lord Trea-

" surer by the *Pearl*."—*Reliquiæ Wottonianæ*, p. 402, 3d edition, 1672.

249. HOLIDAY TIME; or, *The School-boy's Frolic.* A Farce, by Francis Lathom. 8vo. 1800. Acted and printed at Norwich.

250. THE HOLLANDER. Com. by Henry Glapthorne. Written and acted, 1635, at the Cockpit, Drury Lane, and at court before the King and Queen; and printed in 4to. 1640. Scene, London.

251. HOLLAND'S LEAGUER. C. by Shakerley Marmion. Acted at Court before the King and Queen, and also at the Private House in Salisbury Court. 4to. 1632. This piece met with great applause. The story was printed the same year in 4to.; but there is no incident in this play taken from it, except a detection of the sin of pandarism. The author has, however, borrowed several circumstances from Petronius Arbiter, Juvenal, and other of the classic writers. Scene, in London.

252. *The Representation (or Descent) of the* HOLY GHOST. See THEATRICAL RECORDER.

253. THE HONEST CRIMINAL; or, *Filial Piety.* Drama, by G. L. 8vo. 1778. This is a translation from the French. The piece is founded on the well-known catastrophe of Calas, and abounds with pathetic and generous sentiments, that do honour to the writer. The translation is spirited and elegant.

254. THE HONEST ELECTORS; or, *The Courtiers sent back with their Bribes.* Ballad Opera, of three acts. 8vo. No date. [1733.]

255. THE HONEST ELECTORS; or, *The Freeholder's Opera.* 8vo. 1734. This is probably the same piece as the above, with a new second title.

256. THE HONEST FARMER. Drama, in five acts, by M. Berquin, author of *The Children's Friend.* 12mo. 1791. This is a well-intended performance, and may be read with advantage by the lower ranks of the people.

257. THE HONEST LAWYER. Com. by S. S. Acted by the Queen's Majesties Servants. 4to. 1616.

258. THE HONEST MAN'S FORTUNE. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The incident of Lamira's preferring Montaigne to be her husband in the time of his greatest adversity, and when he had the least reason to expect it, seems borrowed from Heywood's *History of Women*, book ix. Scene, in Paris.

259. THE HONEST SOLDIER. Com. by J. H. Colls. 8vo. 1805. We conclude, from the length of this play, that it was never acted. The title too is scarcely borne out by the piece; for though the soldier's feelings and intentions are meritorious, yet he uses fraudulent and deceptive means to obtain his end. There is nothing very attractive in the incidents, or novel in the characters.

260. THE HONEST THIEVES. Farce. Altered from *The Committee*, by T. Knight. First acted at Covent Garden, May 9, 1797. 12mo. 1797. The abridgment has been judiciously made; and the farce is still frequently performed.

261. THE HONEST WHORE. Com. by Thomas Dekker. 4to. 1604; 4to. 1615; 4to. 1616; 4to. 1635. In Dodsley's *Collect.* 1780. The first part contains *The Humours of the Patient Man and the Longing Wife*, and was acted with great applause. The second part, 4to. 1630, contains *The Humours*

of the Patient Man and the Impatient Wife; the Honest Whore persuaded by strong arguments to turn courtezan again; her bravely refuting these arguments; and, lastly, the comical passages of an Italian Bridewell, where the scene ends. This second part, it is believed, was never acted. The incident of the patient man and his impatient wife going to fight for the breeches, may be found in Sir John Harrington's Epigrams, published at the end of his translation of the *Orlando Furioso*, book i. epig. 16.

262. THE HONEST YORKSHIREMAN. See THE WONDER.

263. HONESTY IN DISTRESS, BUT RELIEV'D BY NO PARTY. Tr. *as it is basely acted by her Majesty's Subjects upon God's Stage the World.* 8vo. 1705. This piece consists of three short acts, the scene laid in London, and was written by Edward Ward, the author of *The London Spy*, but was never intended for the stage.

264. HONESTY THE BEST POLICY. Farce. Announced as to be performed at Covent Garden, for Mr. Harley's benefit, 1791, but withdrawn.

265. THE HONEY MOON. Com. Op. by W. Linley. Acted at Drury Lane, Jan. 7, 1797. The author, who was also the composer of the music, appeared to have devoted his attention chiefly to the latter. The music was much applauded; but being unsupported by the dialogue, the piece was so unfavourably received, that it was withdrawn. Songs only printed, 8vo. 1797.

266. THE HONEY MOON. C. by John Tobin. Acted at Drury Lane. 8vo. 1805. This play, which was remarkably successful, does honour to the English stage. Just sentiments, expressed in elegant and energetic language, and forceful and happy images and allusions, are among its leading merits. The style of the piece is an imitation of that of Beaumont and Fletcher, Shirley, &c.; and though there is little novelty either in the characters or the fable, its general merit has established it as one of the most attractive specimens of the modern drama. Its author had died before the piece appeared on the stage.

267. HONORIA AND MAMMON. Com. 8vo. 1659. The scene of this piece lies at Metropolis, or New Troy. See further, under CONTENTION FOR HONOUR AND RICHES.

268. HONOUR IN THE END. Com. This piece is advertised at the end of *Wit and Drollery*, 12mo. 1661, as in the press. It, however, never appeared.

269. THE HONOUR OF WOMEN. A play with this title, and ascribed to Massinger, was licensed May 6, 1628. Perhaps it was that which we now have by the title of THE MAID OF HONOUR.

270. HONOUR REWARDED; or, *The Generous Fortune-Hunter*. F. of three acts, by John Dalton, of Clifton. 8vo. 1775. Printed at York.

271. HOOLY AND FAIRLY; or, *The Highland Lad and the Lowland Lass*. Mus. Int. Acted at Covent Garden, April 28, 1798. Not printed.

272. HOOPS INTO SPINNING-WHEELS. Tragi-Com. by J. Blanch. 4to. 1725. Printed at Gloucester. It is impossible to conceive any thing more stupid and ridiculous than this performance, which nothing but the dotage of its author could have suffered to be printed.

273. The Hop; or, *Who's afraid?* A Sketch, in one act; in which was intended to be introduced Bunbury's Country Dance; advertised for the benefit of Mr. R. Palmer, at Drury Lane, 1791; but, on some account, withdrawn.

274. The Hope of Britain; or, *The Twelfth of August.* Interl. Performed at Brighton, in honour of the Prince of Wales's birth-day, 1802.

275. Horace. Trag. by Charles Cotton. 4to. 1671. This is only a translation of the *Horace* of P. Corneille, with additional songs and chorusses, by the translator. The plot of the original piece is taken from the several Roman historians of the story of the Horatii and Curiatii. It is a very good translation.

276. Horace. Trag. by Mrs. Cath. Phillips. Fol. 1667; 1678. This is a translation of the same piece as the foregoing, and was very justly celebrated. The fifth act was added by Sir John Denham, and it was presented at court by persons of quality, the prologue being spoken by the Duke of Monmouth, and of which the following are a few lines:

"This martial story, which through France did come,
"And there was wrought in great Corneille's loom,
"Orinda's matchless muse to Britain brought,
"And foreign verse our English accents taught;
"So soft, that, to our shame, we understand
"They could not fall but from a lady's hand.
"Thus while a woman Horace did translate,
"Horace did rise above a Roman fate."

277. Horatius. Roman Trag. by Sir William Lower. 4to. 1656. This is also a translation from Corneille, but is not equal to either of the preceding two. The scene is in Rome, in a hall of Horatius's house.

278. The Horse and the Widow. Farce, altered from the German of A. Von Kotzebue, and adapted to the English stage, by Thomas Dibdin. 8vo. 1799. This piece was acted eight nights at Covent Garden, and favourably received on the stage: in the closet it will be found a very trifle.

279. An Hospital for Fools. A Dram. Fable. Acted at Drury Lane, 8vo. 1739. The songs set by Arne. This play, being known to be Miller's, was condemned; the disturbance being so great, that not one word of it was heard the whole night. The reason of this partial prejudice against it may be traced under the account already given of *The Coffee-House.*—This piece, probably, furnished Mr. Garrick with the hint for *Lethe.*

280. The Hospital of Lovers; or *Love's Hospital.* Comedy, by George Wilde. 1636. Not printed.

281. Hot Anger soon Cold. Play, by Henry Chettle, in conjunction with Henry Porter and Ben Jonson. Acted 1598. Not now in existence.

282. The Hotel; or, *The Double Valet.* Farce, by Thomas Vaughan. Acted at Drury Lane. 8vo. 1776. This piece is a translation, partly from Goldoni's *Il Servitor di due Padroni,* and partly from a piece frequently performed at the *Comedie Italienne,* in Paris, under the title of *Arlequin Valet de deux Maitres.* By the assistance of excellent acting, it met with some success.

283. The Hotel; or, *Servant with Two Masters.* Farce, by Robert Jephson. Acted at Smock Alley, Dublin. Printed at Cork. 8vo. 1783. This piece, as may

be supposed, has the same foundation as the foregoing. See TWO STRINGS TO YOUR BOW.

284. THE HOVEL. Bal. Op. Performed once at Drury Lane, for the benefit of Miss Leake, May 23, 1797; but not printed.

285. AN HOUR BEFORE MARRIAGE. Farce, of two acts. As it was attempted to be acted at Covent Garden. 8vo. 1772. This piece was not suffered to be heard throughout. What gave so much offence cannot be discovered in the perusal of it; and indeed it seems to have deserved a better fate. The prologue, a very good one, was spoken by Woodward, in the character of Harlequin, and concluded thus:

"Howe'er full of plot, wit, and humour, he cram it,
"I, Harlequin, humbly beseech you to damn it."

The audience seem too literally to have understood this ludicrous advice of the motley hero.

286. A HOUSE TO BE SOLD. Musical Piece, in two acts, by James Cobb. Acted at Drury Lane. 8vo. 1802. Music by Kelly. This is an alteration and enlargement of a French piece, in one act, called *Maison à Vendre*. By the assistance of music and scenery, it is better calculated to please the spectator than the reader. It was well received, and still continues to be occasionally performed.

287. A HOUSE TO BE SOLD. Farce, translated from the French, by J. Baylis. 12mo. 1804. Never acted.

288. *A pleasant conceited Comedie. Wherein is shewed,* HOW A MAN MAY CHUSE A GOOD WIFE FROM A BAD. Com. Anonymous. 4to. 1602; 4to. 1605; 4to. 1621; 4to. 1630; 4to. 1634. Acted by the Earl of Worcester's servants. The foundation of this play is taken from Cynthio's Novels. Dec. 3. Nov. 5.; but the incident of Anselme's saving young Arthur's wife, by taking her out of the grave, and carrying her to his mother's house, is related in a novel, called *Love in the Grave,* in *The Pleasant Companion,* and is the subject of several plays. The scene is in London. In Mr. Garrick's collection, this piece is ascribed, in manuscript, to a Joshua Cooke; probably John, the author of *Green's Tu quoque.*

289. HOW TO BE HAPPY. Com. by George Brewer. Acted three nights, at the Haymarket Theatre, in Aug. 1794. Not printed.

290. HOW TO GROW RICH. Com. by Frederic Reynolds. Acted at Covent Garden. 8vo. 1793. This piece met with good success. It contains much humour, some novelty of character, and many good situations; and the language is sprightly and pointed.

291. HOW TO TEASE, AND HOW TO PLEASE. Comedy. First acted at Covent Garden, March 29, 1810; but with so little approbation, that, after the third night, it was withdrawn. Not printed. It has been ascribed, by report, to three several authors, viz. Mrs. Inchbald, Mr. Morton, and Mr. T. Dibdin; but, as it was so ill received, it is not likely that its author will be very forward in avowing it. Not printed.

292. HOW WILL IT END? Com. by Mrs. West. Not acted; but published with a collection of her poems. Small 8vo. 1799. Though refused a trial on the stage, we consider it as possessing strong claims to praise. The characters are well conceived, and delineated; the sentiments are just, and the moral is pure. We can only say,

that its intrinsic merit far exceeds that of many of the successful acting plays of the time.

293. HUDIBRASSO. Burlesque Opera, of two acts. Performed at the Theatre Royal at Voluptuaria. 8vo. 1741. Printed in an indecent pamphlet, intitled, "A "Voyage to Lethe, by Captain "Samuel Cock, some time com-"mander of the good ship the "Charming Sally."

294. THE HUE AND CRY. Far. by Mrs. Inchbald. Acted at Drury Lane, for a benefit, May 10, 1791. It was a translation from the French, and was condemned. Not printed.

295. HUMANITIE AND SENSUALITIE. One of the eight interludes by Sir David Lindsay. Published by Pinkerton. 8vo. 1792.

296. THE HUMOROUS COURTIER. Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1640. This play was acted with very good success. Scene, Mantua.

297. HUMOROUS DAY'S MIRTH. A Pleasant Comedy, by George Chapman. 4to. 1599.

298. THE HUMOROUS LIEUTENANT. Tragi-Com. by Beaumont and Fletcher. Fol. 1647; 4to. 1697 (as then acted); 8vo. 1778. This is an exceedingly good play. It was the first that was acted, and that for twelve nights successively, at the opening of the Theatre in Drury Lane, April 8, 1663. The plot in general is taken from Plutarch's Life of Demetrius, and other writers of the Lives of Antigonus and Demetrius; and the incident of the Humorous Lieutenant refusing to fight after he has been cured of his wounds, seems borrowed from the story of Lucullus's soldier, related by Horace, in the second book of his *Epistles*, Ep. 2. Scene, Greece.

299. THE HUMOROUS LOVERS. Com. by the Duke of Newcastle. Acted at the Duke's Theatre. 4to. 1677. This comedy is said, by Langbaine, to equal most comedies of the age. The scene lies in Covent Garden.

300. THE HUMOROUS QUARREL; or, *The Battle of the Greybeards*. Farce. [By Israel Pottinger.] Acted at Southwark Fair. 8vo. No date. [1761.]

301. THE HUMOUR OF THE AGE. Com. by Thomas Baker. Acted at Drury Lane. 4to. 1701. This play was written in two months, and that when the author was but barely of age. The grand scene is in a boarding-house, and the time twelve hours, beginning at ten in the morning.

302. HUMOUR OUT OF BREATH. Com. by John Day. Acted by the children of the Revels. 4to. 1608.

303. THE HUMOURIST. Farce, by James Cobb. Acted at Drury Lane, 1785, with good success. It still keeps its place on the stage; but has not been printed. The part of Dabble, in this piece, was performed by Mr. John Bannister, and was one of the most happy efforts of caricature acting ever attempted by him. The character itself, we have heard, was a good-humoured hit at Mr. Patence, the dentist; and the picture is thought not to have been overcharged. The public may be said to be indebted to the late Right Hon. Edmund Burke, for the production of this farce; as it was through his powerful influence with Mr. Sheridan, that it was brought before the public.

304. THE HUMOURISTS. Com. by Thomas Shadwell. Acted at Drury Lane. 4to. 1671. The

scene of this piece is laid in London in the year 1670, and the intention of it was to ridicule some of the vices and follies of the age. Yet this very design, laudable as it was, raised the author many enemies who were determined to condemn it, right or wrong, and compelled him to mutilate his play, and expunge his main design, to avoid giving offence. The duration of the scene is twenty-four hours.

305. THE HUMOURISTS. Dram. Ent. Acted at Drury Lane, 1754. Not printed.

306. The Comedy of HUMOURS. Acted (according to Henslowe) at the Rose Theatre, May 11, 1597. Mr. Malone supposes this to have been Ben Jonson's comedy of *Every Man in his Humour*.

307. THE HUMOURS OF A COFFEE-HOUSE. Com. as it is daily acted at most of the Coffee-houses in London, by Edward Ward. It is printed in the second volume of his works, 8vo. 4th edition, 1709.

308. THE HUMOURS OF AN ELECTION. Farce, by F. Pilon. Acted at Covent Garden. 8vo. 1780. It was at first acted with the title of *The Close of the Poll*; or, *The Humours*, &c. and was well received. In this farce, the professions of a candidate are turned into ridicule. The bribery, corruption, and all the low tricks, usually practised at elections, are also exhibited with point and effect.

309. THE HUMOURS OF AN IRISH COURT OF JUSTICE. Dram. Satire. 8vo. The dedication is signed a Freeman Barber, and dated London, Dec. 12, 1750. It was never acted.

310. THE HUMOURS OF BRIGHTON; or, *The Cliff, Shine, and Level*. A short Sketch, interspersed with songs, &c. by J. C. Cross. Performed for a benefit at Brighton, 1792.

311. THE HUMOURS OF ELECTIONS. See GOTHAM ELECTION.

312. THE HUMOURS OF EXCHANGE ALLEY. See THE STOCK JOBBERS.

313. THE HUMOURS OF GREENOCK FAIR; or, *The Taylor made a Man*. Mus. Int. by A. M'Laren. Acted at Greenock, and printed at Paisley. 12mo. 1789.

314. THE HUMOURS OF JOHN BULL. An Operatical Farce, by Sylvester Otway [John Oswald]. 12mo. 1789. This was published with a small collection of poems; and is a satire on the sing-song and raree-show insignificance of modern operas.

315. THE HUMOURS OF OXFORD. Comedy, by James Miller. Acted at Drury Lane. 8vo. 1730. This was the first and the most original of all our author's dramatic pieces. It met with middling success on the Theatre; but drew on Mr. Miller the resentment of some of the heads of the colleges in Oxford, who looked on themselves as satirized in it. Scene lies in Oxford.

316. THE HUMOURS OF PORTSMOUTH; or, *All is Well that ends Well*. Farce, of three acts. 8vo. No date [about 1760].

317. THE HUMOURS OF PURGATORY. Farce, by Benj. Griffin. Acted at Lincoln's Inn Fields. 12mo. 1716. The plot of this farce, and the principal parts of it, are borrowed from the comic part of Southerne's *Fatal Marriage*.

318. THE HUMOURS OF THE ARMY. Com. by Chas. Shadwell. Acted at Drury Lane. 4to. 1713; 8vo. 1720. This play (which is taken from D'Ancourt's *Les Curieux de Compagnie*) met with very

good success. The scene lies in the camp, near Elvas. The time six hours.

319. THE HUMOURS OF THE COMPTER. Comedy, 12mo. We have never met with this play; which, however, is among a catalogue of books, sold by Jonas Brown, at the Black Swan, without Temple Bar, 1717. It was, perhaps, *The City Ramble*, of which the above is the second title.

320. THE HUMOURS OF THE COURT; or, *Modern Gallantry*. Ballad Opera. 8vo. 1732.

321. THE HUMOURS OF THE ROAD; or, *A Ramble to Oxford*. Comedy, Anonym. 8vo. 1738. Though it is not likely that this play was ever acted, there is a considerable degree of low humour in some of the scenes. It is dedicated, in a style of sarcasm, to Mr. Pope, by William Quaint, bellman of the parish; and has a tolerable engraving, by Bickham, prefixed as a frontispiece.

322. THE HUMOURS OF THE TIMES; or, *What News now?* Com. Op. 12mo. 1799. To this piece is prefixed a note from Mr. Daly, then manager of the Dublin Theatre, intimating his approbation of it. The management, however, devolved to other hands, and the piece was never acted.

323. THE HUMOURS OF WAPPING. Farce. 12mo. 1703. This piece we never saw. It was first mentioned by Chetwood.

324. THE HUMOURS OF WHIST. Dramatic Satire, *as it is acted every day at White's and other Coffee-houses and Assemblies*. 8vo. 1743. Anonym. This piece was never intended for the stage, but only designed as a representation of the various characters which present themselves to observation among the frequenters of the gaming-tables in the highest scenes of life. It is, however, very far from being well executed. It was republished in 1753, with the additional title of *The Polite Gamester*; or, *Humours of Whist*.

325. THE HUMOURS OF YORK. See NORTHERN HEIRESS.

326. HUMPHREY DUKE OF GLOUCESTER. Trag. by Ambrose Philips. Acted at Drury Lane. 8vo. 1723. The plot of this play is founded on history; and the piece itself met with great applause; but at present, as Dr. Johnson observes, it is only remembered by its title.

327. HUNIADES; or, *The Siege of Belgrade*. T. by H. Brand. Acted at the Haymarket, by the Drury Lane Company, Jan. 18, 1792, but without success. See AGMUNDA. The scene of action is Belgrade, besieged, in 1456, by the Turks, under Mahomet II. whose very formidable attack was defeated by the heroism of Huniades. There are marks of genius in this piece; but many of the scenes were too long for representation on the stage. It is printed in a volume of plays and poems, 8vo. 1798.

328. HUNT THE SLIPPER. Mus. F. by the Rev. Henry Knapp. Acted at the Haymarket, 1784, with some applause. Not printed [but in a piratical way, 12mo. 1792]. It is far from a dull piece.

329. THE HUNTER OF THE ALPS. Drama, by William Dimond. Acted at the Haymarket, with success, 1804. 8vo. No date.

330. THE HUNTINGTON DIVERTISEMENT; or, *An Enterlude for the general Entertainment at the County Feast, held at Merchant Taylor's Hall*, June 20, 1678. 4to. This piece has the letters W. M. and is dedicated to the nobility and gentry of the county. The

scene lies in Hinchinbroke grove, fields, and meadows.

331. HUON OF BOURDEAUX. Acted by the Earl of Sussex's men, Dec. 28, 1593. Not in existence.

332. HURLOTHRUMBO; or, *The Supernatural.* By Sam. Johnson. 8vo. 1729. This piece was performed at the Little Theatre in the Haymarket, and had a run of above thirty nights. The oddity, whimsicalness, and originality of it, was what occasioned this amazing success; the play itself being one of the most absurd compages of wild extravagant incidents, incoherent sentiments, and unconnected dialogues. The author himself performed the principal part, viz. that of Lord Flame, sometimes in one key, sometimes in another; sometimes fiddling, sometimes dancing, and sometimes walking in very high stilts. The celebrated Dr. Byrom, the inventor of a peculiar kind of short-hand, wrote an epilogue to it, in which his intention was to point out, by a friendly hint to the author, the absurdity of his play. Mr. Johnson, however, so far from perceiving the ridicule, looked on it as a compliment, and had it both spoken and printed to the piece. Yet, notwithstanding all that has here been said, it contains in some places certain strokes both of sentiment and imagination that would do honour even to the greatest genius, and which speak the author, if a madman, at least a madman with more than ordinary abilities.—But, query, might not both play and epilogue be designed to expose false taste, fustian, and bombast?

333. HURLY BURLY; or, *The Fairy of the Well.* Pant. Acted with success at Drury Lane, in the Christmas holidays, 1788-6. This was the joint production, we understood, of Messrs. James Cobb, and Thomas King the comedian.

334. THE HUSBAND HIS OWN CUCKOLD. Com. by John Dryden, jun. Acted at Lincoln's Inn Fields. 4to. 1696. The story on which this play is founded was an accident which happened at Rome. The author, however, has transferred the scene to England. The prologue is written by Congreve, and the preface and epilogue by Mr. Dryden, sen.; but, with all this advantage, the play had little success.

335. HYCKE-SCORNER. 4to. black letter. No date. *Emprynted by me Wynkyn de Worde.* This piece, as Dr. Percy observes, bears no distant resemblance to comedy. Its chief aim is, to exhibit characters and manners. Bating a few moral and religious reflections, it is of a comic cast, and contains a humorous display of some of the vices and follies of the age. Indeed, the author has generally been so little attentive to allegory, that we need only substitute other names to his personages, and we have real characters and living manners. This play has been reprinted by Hawkins, in his three volumes of Old Plays, intitled *The Origin of the English Drama.* 12mo. Oxford, 1773. See vol. i. p. 69. where the reader will likewise meet with Dr. Percy's curious analysis of so extraordinary a performance.

336. HYDE PARK. Com. by James Shirley. Acted at the private house, Drury Lane. 4to. 1637. Though not a perfect performance, being irregular and undramatic in its conduct, it contains some excellent sparks of humour. It is dedicated to Henry Lord

Holland, who was afterwards beheaded.

337. HYMEN. A New Occasional Interlude, in honour of the marriage of the Princess Royal of England to the Prince of Brunswick. [By a Mr. Allen; who, we believe, was the author of HEZEKIAH.] Performed at Drury Lane, 1764. Not printed.

Danchet, in his *Dissertation sur Cérémonies Nuptiales*, tells us, respecting the deification of Hymen, that he was a young man of Athens, obscurely born, but extremely beautiful. Falling in love with a young lady of distinction, he disguised himself in a female habit, in order to get access to her, and enjoy the pleasure of her company. As he happened to be one day in this disguise, with his mistress, and her female companions, celebrating, on the seashore, the rites of Ceres Eleusina, a gang of pirates came upon them, by surprise, and carried them all off. The pirates, having conveyed them to a distant island, got drunk for joy, and fell asleep. Hymen seized his opportunity; armed the virgins, and dispatched the pirates: after which, leaving the ladies on the island, he went in haste to Athens, where he told his adventure to all the parents, and demanded her he loved in marriage, as her ransom. His request was granted—and so fortunate was the marriage, that the name of Hymen was ever after invoked on all future nuptials. And, in progress of time, the Greeks enrolled him among their gods.

338. HYMENÆI; or, *The Solemnities of a Masque and Barriers at a Marriage*, by Ben Jonson. 4to. 1606; 8vo. 1756. To this piece the author has annexed many very curious and learned marginal notes for the illustration of the ancient Greek and Roman customs.

339. THE HYMENEAL PARTY; or, *The Generous Friends*. Com. 8vo. 1789. Not acted. In the prologue to this piece, the author is announced to be only in his nineteenth year; but, had he been in his twelfth, the play might not have been much worse than it is.

340. HYMEN'S HOLIDAY; or, *Cupid's Fagaries*, by Samuel Rowley. Revived before the King and Queen at Whitehall, 1633. Not printed.

341. HYMEN'S TRIUMPH. Pastoral Tragi-Com. by Sam. Daniel. 4to. 1623. This piece was presented at an entertainment given to King James I. by his Queen at her court in the Strand, on the nuptials of Lord Roxborough, and is dedicated to the said Queen. It is introduced by a very pretty prologue, in which Hymen is opposed by Avarice, Envy, and Jealousy, the three greatest disturbers of matrimonial happiness. It is entered on the Stationers' book, Jan. 13, 1614. Not many passages in our most admired plays can exceed the tenderness, passion, and distress, of the speech of Thyrsis, in the first scene, where he is advised, by Palæmon, not to mourn for his lost Sylvia, from the consideration, that he might find another

As lovely, and as fair, and sweet as she.

To which Thyrsis replies—

As fair and sweet as she! Palæmon, peace:
Ah, what can pictures be unto the life?
What sweetness can be found in images,
Which all nymphs else besides her seem to me?
She only was a *real* creature—she.
Should I another love, then I must have
Another heart, for this is full of her,
And evermore shall be: here is she drawn

At length, and whole; and more, this table is
A story, and is all of her, and all
Wrought in the liveliest colours of my blood;
And can there be a room for others here?
Should I disfigure such a piece, and blot
The perfect'st workmanship that love e'er wrought?
Palæmon, no, ah no! it cost too dear;
It must remain entire, while life remains,
The monument of her and of my pains.

342. HYMEN'S TRIUMPH; or, *Trick upon Trick*. Pant. Acted at Lincoln's Inn Fields, 1737.

343. HYPERMNESTRA; or, *Love in Tears*. Trag. by Robert Owen. 4to. 1703; 12mo. 1722. The scene lies in Argos. The story is built on history, and the time the same as that of the representation. The play, however, was never acted.

344. THE HYPOCHONDRIAC. Com. by Mr. Ozell. This is only a translation of Moliere's *Malade imaginaire*.

345. THE HYPOCHONDRIAC. Farce, Anonym. borrowed from the foregoing; but never acted.

346. THE HYPOCHONDRIAC, Mus. Ent. by Andrew Franklin. Acted at Smock Alley, Dublin, 1785. Not printed.

347. THE HYPOCRITE. Com. by Isaac Bickerstaffe. Acted at Drury Lane. 8vo. 1768. This is an alteration of Cibber's *Nonjuror*. Scarcely any thing more than the character of Maw-worm was written by the present author, who introduced it for the sake of Weston's comic talents. Few plays have had the advantage of better acting, and, in consequence, few had a greater share of success. It is one of the most valuable characteristics of this play, that while it severely satirizes hypocrisy, fanaticism (as in Maw-worm), and outrageous pretensions to sanctity, it carefully distinguishes between these and rational piety.

I.

1. IBRAHIM, *the Illustrious Bassa*. Tragedy, in heroic verse, by Elk. Settle. Acted at the Duke's Theatre. 4to. 1677; 4to. 1694. This play is written in heroic verse, the plot taken from Scudery's Romance of the same name, and the scene laid in Solyman's seraglio.

2. IBRAHIM XII. *Emperor of the Turks*. Trag. by Mary Pix. 4to. 1696. In the title-page, he is, by some mistake, called Ibrahim XIII. This play has not much sublimity of expression, or harmony of numbers; yet the distress of Morena is truly affecting, and the conduct of the play far from contemptible. The plot is to be found in Sir Paul Ricaut's *Continuation of the Turkish History*.

3. IDELIA; or, *The Feuds of Switzerland*. Tragedy, by —— Simeons, junior. This piece was acted at Liverpool, 1802, for the benefit of Mr. Hurst, formerly of

Drury Lane; but, we believe, has not been printed.

4. "IF IT BE NOT GOOD THE "DIVEL IS IN IT. A new Play, "as it hath bin lately acted with "great applause by the Queene's "Majesties servants, at the Red "Bull; written by Thomas Dek-"ker. 4to. 1612." The principal plot of this piece is built on Machiavel's *Marriage of Belphegor*, which is to be found in the select collection of Novels before mentioned. The name is founded on a quibble, the Devil being a principal character in the play. Scene, Naples.

5. IF YOU KNOW NOT ME, YOU KNOW NOBODY; or, *The Troubles of Queen Elizabeth*, in two parts, by Thomas Heywood. Part 1st, 4to. 1605; 1606; 4to. 1608; 4to. 1613; 4to. 1632. Part 2d, 4to. 1606; 4to. 1623; 4to. 1633. The second part contains the building of the Royal Exchange, and the famous victory of Queen Elizabeth in the year 1588. These plays were printed without the author's consent or knowledge, and that so corruptly as not even to be divided into acts; on which, at the revival of it at the Cockpit, one-and-twenty years after its first representation, he thought it necessary to write a prologue to it; in which he thus inveighs against, and disclaims, the imperfect copy:

"'T was ill nurst,
"And yet received as well perform'd at first,
"Grac'd and frequented; for the cradle-age
"Did throng the seats, the boxes, and the stage,
"So much; that some by stenography drew
"The plot, put it in print (scarce one word true);
"And in that lameness it has limpt so long;
"The author now, to vindicate that wrong,
"Hath took the pains upright upon its feet,
"To teach it walk: so please you sit, and see't."

6. IGNEZ DE CASTRO. Trag. translated from the Portuguese of Don Domingo Quita, by Benj. Thompson. 12mo. 1800. Never acted.

7. DONA IGNEZ DE CASTRO. Tra. from the Portuguese of Nicola Luiz; with remarks on the history of that unfortunate Lady. By John Adamson. 12mo. 1808. Never acted. The play is deficient in almost every requisite of dramatic composition; and Mr. A.'s translation of it is not calculated to cover any of its original defects. The Princess of Navarre is a very disgusting character. In his preface, the translator enumerates no less than nine tragedies founded on this story. Among these, he mentions two in English; but a third, and very good one, will be found in a subsequent article. See INEZ.

8. IGNORAMUS. Com. by R. C. 4to. 1662. This is a translation of the Latin play of the same name. The two annexed letters are explained by Coxeter to stand for Rob. Codrington.

9. IGNORAMUS; or, *The English Lawyer*. Comedy. Acted at Drury Lane. 12mo. 1736.

10. AN ILL BEGINNING HAS A GOOD END, AND A BAD BEGINNING MAY HAVE A GOOD END. Comedy, by John Forde, entered on the book of the Stationers' Company, June 29, 1660. It was performed at court, in 1613, and was among those destroyed by Mr. Warburton's servant.

11. THE ILL-NATUR'D MAN. Comedy. Acted every day in this Metropolis. 8vo. 1773.

12. I'LL TELL YOU WHAT. Com. by Elizabeth Inchbald. 8vo.

1786. First acted at the Haymarket, Aug. 4, 1785, and well received. A principal incident in this piece is derived from *The English Merchant*. Mr. Colman, we have been told, gave the name to this comedy, which possesses both humour and interest.

13. ILLUMINATION; or, *The Glaziers' Conspiracy*. A Prelude, by F. Pilon. Acted at Covent Garden. 8vo. 1779. This trifle was produced by the rejoicings on the acquittal of Admiral Keppel. The writer of it had a very happy talent at catching temporary subjects for the exercise of his dramatic powers.

14. THE IMAGE OF LOVE. This is one of Bishop Bale's dramatic pieces, mentioned by himself in his Catalogue.

15. THE IMAGINARY CUCKOLD. Comedy, by Ozell. This is only a translation of Moliere's *Cocu imaginaire*. From this piece hints have been taken for the plots of several English comedies; as shall be pointed out, wherever they occur.

16. THE IMAGINARY OBSTACLE. Com. translated from the French, and printed in Foote's *Comic Theatre*, vol. ii. 12mo. 1762.

17. IMITATION; or, *The Female Fortune Hunters*. Com. by F. G. Waldron. Acted at Drury Lane, 1783; but coolly received. N. P. The characters were nearly those of *The Beaux Stratagem*, reversing the sexes. The prologue, spoken by Mr. Bannister, jun. had the singularity of every line terminating in *ation*. See HEIGHO FOR A HUSBAND!

18. IMITATION A LA MODE. Interl. Performed at the Earl of Aldborough's private theatre, Stratford Place, 1791. A Mr. Simonds performed the part of a Theatrical Candidate, and introduced imitations of all the then principal performers, of both sexes, at the public theatres. Not printed.

19. IMPATIENT POVERTY. See INTERLUDE OF IMPACYENTE POVERTE.

20. THE IMPERIAL CAPTIVES. Trag. by John Mottley. 8vo. 1720. This piece has some merit, and was acted five nights in Lincoln's Inn Fields. Scene, Carthage. The story is the invasion of Genseric King of the Vandals, in the time of Maximus, after the death of Valentinian.

21. THE IMPERIAL CONSPIRATOR OVERTHROWN; or, *Spanish Poison for Subjugation*; being the last act of a long tragedy. A Serioburlesque Performance, by P. H. Edwards. 8vo. 1808.

22. THE IMPERIAL TRAGEDY. Anonymous. Folio. 1669. Acted at the Nursery, in Barbican. The greater part of this play is taken from a Latin one. The plot is built on the history of Zeno, the twelfth Emperor from Constantine, and the scene lies in Constantinople. Jacob has positively ascribed this play to Sir William Killigrew. But in the former edition of this work, the editor expresses his doubts of its being assigned to him with truth; the principal of his reasons being grounded on the supposed death of Sir William Killigrew, in 1665, who lived until the year 1693. We shall therefore leave him in possession of all the credit arising from this tragedy, which cannot boast of much excellence.

23. IMPERIALE. Trag. [by Sir Ralph Freeman.] 4to. 1655. Langbaine gives this play a most excellent character, placing it on an equal rank with most of the tragedies of that period, and speaks

"this I received an answer, not "strictly consonant with Mr. Graham's assurances to me.

"I attended the representation "of '*In and out of Tune*,' on "Tuesday night; and what I saw "served to convince me that *the* "*incidents had been cut and dis*"*torted.*

"This business shall shortly be "laid before the public more at "large; at present I have only to "request, as it is certainly libelling a man's character to represent him, in an unqualified manner, as the author of such a "piece as that produced at Drury "Lane on Tuesday evening, that "you will do me justice in the "estimation of the numerous "readers of your respectable paper, by giving insertion to this "letter.

"D. Lawler.

"*No.* 15, *Ryder's Court.*"

35. The Incas; or, *The Peruvian Virgin*, An Hist. Opera, by John Thelwall. The play of *Columbus* being similar to this opera, it has been insinuated that Mr. Morton borrowed greatly from *The Incas*, while it was in the hands of Mr. Harris, the proprietor of Covent Garden Theatre, who declined performing Mr. Thelwall's piece, as not likely to succeed, but shortly after brought out *Columbus*; during the run of which *The Incas* was advertised to be published. We are uncertain whether it has yet been printed complete; but a specimen (of about a dozen pages) of it was printed in a periodical work in 1792. Mr. Harris positively declared, that neither Mr. Morton, nor any other person, but himself, had had a sight of Mr. Thelwall's play: the charge of plagiarism, therefore, was unfounded.

36. The Inchanted Lovers. See Enchanted Lovers.

37. The Inconsolables; or, *The Contented Cuckold.* Dramatic Farce, of three acts. Anonym. 8vo. 1738. This piece was never acted, and is indeed by no means deserving of representation. We imagine it to have a reference to, and to have been intended as an exposure of, some particular event in private life, which might have for some time supplied the favourite kind of scandal to the card and tea tables of this metropolis at that period.

38. The Inconstant; or, *The Way to win Him.* Com. by Geo. Farquhar. Acted at Drury Lane. 4to. 1702. This is a very lively and entertaining comedy, although there are some incidents in it which scarcely come within the limits of probability. The author in his Preface, and Rowe in the Epilogue, say the hint of the play only was taken from Beaumont and Fletcher's *Wild Goose Chase*, though, in fact, the main plot and whole scenes were borrowed from thence; but the catastrophe of the last act, where young Mirabel is in danger of his life at a courtezan's house, and is delivered by the carefulness of his mistress Oriana disguised as his page, owes its origin, it is said, to an affair of the like nature, in which the author had himself some concern when on military duty abroad. The scene lies in Paris.

39. The Inconstant Lady. Com. by Arthur Wilson. Entered on the book of the Stationers' Company, Sept. 9, 1653, but not printed. It was among those destroyed by Mr. Warburton's servant.

40. Independence; or, *The Trustee*, Com. by J. T. Alling-

ham. Acted at the Haymarket Theatre, by the Covent Garden Company, March 1809. It was not well received, however, and after lingering through six nights was laid on the prompter's shelf. Not printed.

41. THE INDEPENDENT PATRIOT; or, *Musical Folly*. Com. by Fran. Lynch. Acted at Lincoln's Inn Fields. 8vo. 1737.

42. THE INDIAN. Farce, by John Fenwick. Acted at Drury Lane, but with little success. 8vo. 1800. The ground of this farce had been previously occupied by Mr. Miller, in *Art and Nature*, a comedy; which was itself derived from a French opera, called *Arlequin Sauvage*.

43. THE INDIAN CAPTIVE; or, *The Death of Ducomar*. Historical Play, taken from the *Turish Mogulistan*; or, *The History of the Mogul Tartars*. Acted at Dublin, for Mr. Raymond's benefit, 1796.

44. THE INDIAN CHIEF. M. E. by John Williams. This was announced for performance at Capel Street, Dublin; but never acted, nor printed.

45. INDIAN EMPEROR; or, *The Conquest of Mexico by the Spaniards*. Tragi-Com. by J. Dryden. 4to. 1667; 4to. 1668; 4to. 1692; 4to. 1700. This play is a sequel to the *Indian Queen*. Of this connexion notice was given to the audience by printed bills, distributed at the door; an expedient which may be supposed to be ridiculed in *The Rehearsal*, when Bayes says, that he shall take particular care to insinuate the plot into the boxes. It is written in heroic verse, the plot is taken from the several historians who have written on this affair, and met with great success in the representation. The scene lies in Mexico, and two leagues about it.

46. THE INDIAN EMPEROR; or, *The Conquest of Peru by the Spaniards*. Trag. by Francis Hawling. This was acted in the year 1728, and was promised in a second collection of this author's Poems, which never appeared.

47. THE INDIAN EXILES. Com. translated from Kotzebue, by Benj. Thompson. 8vo. 1800. Never acted.

48. INDIAN QUEEN. Trag. by Sir Robert Howard and Mr. Dryden. Fol. 1665, 1692. This is in heroic verse, and met with great applause. Scene, near Mexico.

49. THE INDIANS. Trag. by Mr. Richardson, of Glasgow. 8vo. 1790. This play was acted at Richmond. Without much novelty of plot, character, or incident, it is yet interesting and pathetic.

50. THE INDIANS IN ENGLAND. Com. in three acts, translated from Kotzebue, by A. Thomson. Never acted; but printed at Perth, in a volume called *The German Miscellany*, 12mo. 1796.

51. THE INDISCREET LOVER. Com. by Abraham Portal. Acted at the King's Theatre in the Haymarket, for the benefit of the British Lying-in Hospital, in Brownlow Street. 8vo. 1768. Charity covereth a multitude of failings!

52. INDISCRETION. Com. by Prince Hoare. Acted at Drury Lane. 8vo. 1800. The design of this piece is very laudable: to indicate, that indiscretion is the door to guilt; and that one false step may hurry us into irretrievable misery. To quit the roof of a parent is the most alarming indiscretion of which a female can be guilty: she forfeits the regard of the author of her being; and

is thus too apt to supply the loss, by accepting a protection which brings with it dishonour and ruin. This is the danger against which Mr. Hoare offers a warning to the sex. The piece, which has great merit in other respects, also affords a good lesson to fathers, not too rigorously to attempt to control the passions of their daughters, and force them into connubial ties wholly adverse to their inclinations. The comic business arises out of an advertisement for a wife.

53. INEZ. Trag. [by the Rev. Charles Symmonds, D.D.] 8vo. 1796. This is a drama of very considerable merit. The story is interesting, the sentiments are noble, and conveyed in dialogue possessing the true graces of poetry. The plot is ingeniously conducted, and some of the situations are highly dramatic. Never acted.

54. THE INFLEXIBLE CAPTIVE. Trag. by Miss Hannah More. 8vo. 1774. This is founded on the story of Regulus, and was acted one night at Bath.

55. THE INFORMERS OUTWITTED. A Tragi-comical Farce. Anonym. This piece was never acted, but printed in 1738. 8vo.

56. L'INGANNO FORTUNATO; or, *The Happy Delusion*. Com. Acted at the King's Theatre in the Haymarket, by the company of Italian Comedians. 8vo. 1727. This comedy, as it is called, is only a pantomime in five acts. See THE HAPPY DELUSION.

57. INGRATITUDE; or, *The Adulteress*. A Tragic Drama, in three acts, by Joseph Moser. This play, which is founded on Heywood's "*Woman killed with Kind-*" *ness*," was printed in *The European Magazine*, vol. lviii. 8vo. 1810.

58. THE INGRATITUDE OF A COMMONWEALTH; or, *The Fall of Caius Martius Coriolanus*. Trag. by N. Tate. Acted at the Theatre Royal. 4to. 1682. This play is founded on Shakspeare's *Coriolanus*, and was chosen by the author, as he acknowledges, on account of the resemblance between the busy faction of his own time and that of Coriolanus. Scene, the cities of Rome and Corioli.

59. THE INHERITANCE. A moral and dramatic Tale. This is a translation of a very pleasing little drama from the French of M. Bret, and is printed in the second volume of "*Tales, Romances, Apo-*" *logues*," &c. 12mo. 1786.

60. INJURED HONOUR. Trag. by Henry Brooke. See THE EARL OF WESTMORLAND.

61. INJUR'D INNOCENCE. Tr. by Fettiplace Bellers. Acted at Drury Lane. 8vo. 1732. The scene of this play, which was acted only six nights, is laid at Naples, and the fable is a fiction of the author's invention. The most prominent character resembles that of Iago. In a preface the author complains of the neglect of the managers of that period, in not affording the piece proper attention in the rehearsals, scenes, and dresses, and decrying it, by themselves and their emissaries, in all places where their judgments would pass.

62. INJUR'D LOVE; or, *The Cruel Husband*. Trag. by N. Tate. 4to. 1707. This tragedy was prepared for the stage, and designed to have been acted at the Theatre Royal; but by some means or other, it was never performed. It is, however, only Webster's WHITE DEVIL, with some alterations, chiefly curtailments.

63. INJUR'D LOVE; or, *The*

Lady's Satisfaction. Com. Acted at Drury Lane. 4to. N.D. [1711.]

64. THE INJUR'D LOVERS; or, *The Ambitious Father.* Trag. by W. Mountfort. Acted at Drury Lane. 4to. 1688. This play met with but indifferent success, and indeed seems not to have merited better. Langbaine charges the author with having, like Sir Courtly Nice, written for his diversion, but without regarding wit.

65. THE INJUR'D PRINCESS; or, *The Fatal Wager.* Tragi-Comedy, by T. Durfey. Acted at the Theatre Royal. 4to. 1682. The foundation and great part of the language of this play is taken from Shakspeare's *Cymbeline,* and the scene lies at Lud's Town, alias London. The author has also made use of the epilogue to the *Fool turn'd Critic* (a play of his own), by way of prologue to this piece! Its running-title is, *The Unequal Match*; or, *The Fatal Wager.*

66. INJUR'D VIRTUE; or, *The Virgin Martyr.* Trag. by Benj. Griffin. 12mo. 1715. Acted at Richmond by the Dukes of Southampton and Cleveland's Servants. The scene, Cæsarea. This piece is nothing more than an alteration of an old play with the latter title, written by Massinger and Dekker.

67. INKLE AND YARICO. Trag. of three acts, by [Mr. Weddel] the author of *The City Farce.* 8vo. 1742. Not acted; but said, in the title-page, to have been intended to be performed at Covent Garden. The story from *The Spectator,* vol. i. No. 11.

68. INKLE AND YARICO. Op. by George Colman, jun. 8vo. No date. [1787.] Acted, with great success, at the Haymarket Theatre. The whole of the characters are of Mr. Colman's creation, except those of the hero and heroine. The scenes are amusing; the dialogue is spirited; and the incident of Inkle's happening to make the offer of Yarico for sale to the governor of Barbadoes, his intended father-in-law, without knowing him, is a very happy idea.

69. IN LOVE, IN DEBT, AND IN LIQUOR; or, *Our Way in Wales.* Mus. Dram. by J. C. Cross. 8vo 1797.

70. THE INNER TEMPLE MASQUE; or, *Masque of Heroes.* By Thomas Middleton. 4to. 1619; 4to. 1640. This was presented (as an entertainment for many worthy ladies) by the gentlemen of that ancient house. Mrs. Behn has borrowed very considerably from it in her *City Heiress.*

71. THE INNER TEMPLE MASQUE. By William Browne. Performed about the year 1620. Printed from a manuscript in Emanuel college library 1772, in Davies's edition of this author's works. Mr. Warton supposes this masque to have suggested the hint to Milton of his *Masque of Comus.* See *History of Poetry,* vol. ii. 403.

72. INNOCENCE BETRAY'D; or, *The Royal Impostor.* Dram. Ent. by Messrs. Daniel Bellamy, sen. and jun. 12mo. 1740. This piece was never acted, but is one of several dramatic pieces written in concert by these two gentlemen, father and son, and published by them in a volume, together with some miscellanies in prose and verse.

73. INNOCENCE DISTRESS'D; or, *The Royal Penitents.* Trag. by Robert Gould. 8vo. 1737. This play is on the same incestuous subject as *The Fatal Discovery*; or, *Love in Ruins:* and *The Mysterious Mother.* It was never acted,

but was published by subscription for the benefit of the author's daughter, who dedicates it to the duchess of Beaufort. The scene is in the Great Duke's palace in Mosco.

74. The Innocent Mistress. Com. by Mrs. M. Pix. 4to. 1697. This play was acted at the Theatre in Little Lincoln's Inn Fields, and in the summer season, yet met with very good success. It is not, however, original; several incidents in it being borrowed from other plays, particularly from Sir George Etherege's *Man of Mode*. Scene, London. Prologue and epilogue by Mr. Motteux.

75. The Innocent Usurper; or, *The Death of the Lady Jane Gray*. Trag. by J. Banks. 4to. 1694. This play was prohibited the stage on account of some mistaken censures and groundless insinuations that it reflected on the government. The author, in his dedication, however, has vindicated himself from that charge, by setting forth that it was written ten years before; so that it could not possibly have been meant to cast a reflection on the then present government. It is far from being the worst of his dramatic writings; and although, in point of language and beauty of poetry, it falls short of Mr. Rowe's Tragedy on the same story, yet it excels it with respect to the pathos, and a strict adherence to historical fact. The plot is built on the sufferings of that fair unfortunate victim to the ambition of her relations; and the scene lies in the Tower.

76. The Inoculator. Com. by George Saville Carey. 8vo. 1766.

77. The Inquisition. Farce, by J. Philips. 8vo. 1717. This piece was never performed, but is supposed to be acted at Child's Coffeehouse, and the King's Arms Tavern in St. Paul's Churchyard. The subject of it is the controversy between the Bishop of Bangor and Dr. Snape, which controversy is here said to be fairly stated and set in a true light. As other pieces published about this time, with the same name, are ascribed to Dr. Sewell, we imagine this also to be by the same hand. See Pretender's Flight.

78. The Inquisitor. Trag. in five acts. By James Petit Andrews, and Henry James Pye. This was an alteration from the German, and was never acted. 8vo. 1798. The poetry of this play is simple and elegant; but the piece would have had little attraction on the stage.

79. The Inquisitor. Play. Acted at the Haymarket, June 1798; but ill received. 8vo. 1798. [Ascribed to Mr. Holcroft.] It was a free translation, in prose, from the German. Some ludicrous passages which occurred (such as the heroine, in a very distressing crisis, asking an alguazile if he had a watch about him, &c.) set the risible muscles in motion; and this marvellous, mysterious, and terrific production was actually laughed down. It is but fair, however, to say, that it reads better than it acted.

80. The Insatiate Countess. Trag. by J. Marston. 4to. 1613; 4to. 1631. As it was a common custom with this author to disguise his story, and represent real personages under feigned characters, Langbaine conjectures that by Isabella, the insatiable Countess of Suevia, is meant Joan, the first Queen of Jerusalem, Naples, and Sicily. Nor is this writer the only one who has made use of her story under a false title; her tale

being related in Bandello's novels, and by Belleforest, tom. ii. Nov. 20, under the character of the Countess of Celant, as also in *God's Revenge against Adultery*, Hist. 5, by the title of Anne Duchess of Ulme. Though all the catalogues ascribe this play to Marston, and it is actually printed with his name to it, yet there is almost equal reason to assign it to William Barksted. In the collection of Mr. Kemble is a copy of it with Barksted's name in the title-page as the author.

81. THE INSIGNIFICANTS. C. of five acts, by Dr. Bacon. 8vo. 1757. In the argument the author says, "In this piece all the trifflers, upon whom the wholesome "prescriptions given in the preceding satires have not had their "wished-for effect, are considered "as dead persons, and proper "care is taken to provide for their "funerals." See Steele's *Tatler*, Nos. 96 and 99.

82. THE INSOLVENT; or, *Filial Piety*. Trag. by Aaron Hill. Acted at the Haymarket. 8vo. 1758, 1760. This play was acted when that theatre was under the direction of The. Cibber. It was altered by Mr. Hill from an old manuscript play, called, *The Guiltless Adultress*; or, *Judge in his own Cause:* which had long been in the hands of the managers of Drury Lane, and was supposed to have been written by Sir William Davenant. The opening of the piece was palpably founded on Massinger's *Fatal Dowry*.

83. THE INSOLVENTS. Prel. Such a piece was announced as to be performed at Covent Garden, in May 1785, for Mr. Wilson's benefit; but was laid aside.

84. THE INSTITUTION OF THE ORDER OF THE GARTER. Dramatic Poem, by Gilb. West. 4to. 1742. This piece was never intended for the stage, yet is truly dramatic, and has many very fine things in it. It is republished in Dodsley's *Collection of Poems*, in six vols. 8vo. Dr. Johnson observes, that this piece is written with sufficient knowledge of the manners that prevailed in the age to which it is referred, and with great elegance of diction; but, for want of a process of events, neither knowledge nor eleganee preserves the reader from weariness.

85. THE INSTITUTION OF THE GARTER; or, *Arthur's Round Table restored*. Masque. Acted at Drury Lane, 1771. 8vo. 1771. This is an alteration, by Mr. Garrick, of the preceding, in honour of that ceremony at Windsor, and was intended to introduce a procession at the installation of Knights of the Garter. Garrick added a fool, and some other characters; and the piece ran twenty-six nights.

86. INTEGRITY. Dram. Acted at Covent Garden, Oct. 1801. This piece was moral, but had little other merit. It was ill received on its first representation, and deserted on its second and last. One circumstance attending it, however, may be worth mentioning; namely, that it first introduced Mr. Henry Siddons to a London audience. The piece, we believe, has not been printed.

87. AN INTERLUDE. By Ralph Wood. Name and date unknown. Among those destroyed by Mr. Warburton's servant.

88. AN INTERLUDE BETWEEN JUPITER, JUNO, AND MERCURY. By Henry Fielding. 8vo. 1743. This piece was never performed, nor indeed intended to be so by itself; it being only a beginning or intro-

duction to a projected comedy, entitled *Jupiter upon Earth.*

89. INTERLUDE CONCERNING THE LAWS OF NATURE. See THE THREE LAWS OF NATURE.

90. A NEWE INTERLUDE OF IMPACYENTE POVERTE, *newlye Imprinted* M.V.L.X. (We suppose 1560.) 4to. This piece is in metre, and in the old black letter; and the title-page says, "*Four "Men may well and easelye playe "this Interlude.*"

91. INTERLUDE OF THE FOUR ELEMENTS. See NATURE OF THE FOUR, &c.

92. AN INTERLUDE OF WELTH AND HELTH, *full of Sport and mery Pastyme.* Printed in 8vo. in the old black letter, without date. The persons of the play are in the title-page, viz. Welth, Helth, Liberty, Illwyll, Shroudwit, Hance, Remedy. In which also we are told that four may easily perform this play. This we have entirely from Coxeter's notes.

93. THE INTERLUDE OF YOUTH. 4to. [N. D.] This is an old, serious, moral, and instructive piece, written in verse, and printed in the black letter, by John Waley. Ames, on what authority does not appear, puts the date of 1557 to it.

94. INTRIGUE IN A CLOISTER. F. by T. Horde, jun. 8vo. 1783.

95. THE INTRIGUES AT VERSAILLES; or, *A Jilt in all Humours.* Com. by T. Durfey. Acted at Lincoln's Inn Fields. 4to. 1697. This play did not meet with so much success as the author expected from it; and in his dedication he condemns the taste of the town for preferring others of his plays before it. It is, however, like most of his pieces, a complication of plagiarisms. Tonnere's disguising himself in women's clothes, and his mistress's husband (Count Brissac) falling in love with him in that habit, are borrowed from a novel called *The Double Cuckold*; and the character of Vandosme appears to be a mixture of Wycherley's Olivia in *The Plain Dealer*, and Mrs. Behn's Myrtilla in *The Amorous Jilt.* The scene, Versailles.

96. THE INTRIGUES OF A MORNING; or, *An Hour in Paris.* F. by Mrs. Parsons. 8vo. 1792. This piece was acted at Covent Garden, April 18, 1792, for the benefit of Mrs. Mattocks, and repeated for Mr. Hull's benefit at the same theatre. It is chiefly an alteration from Moliere.

97. THE INTRIGUING CHAMBERMAID. Com. of two acts, by H. Fielding. 8vo. 1734. This piece is "borrowed (says Mr. "Baker) almost entirely from the "*Dissipateur.*" But we may refer the reader to *Le Retour Imprevu* of Mons. Regnard, first acted Feb. 1700; from which a great part of this farce is almost verbally translated. Dedicated to Mrs. Clive. It was performed at Drury Lane with good success, and still continues on the list of acting farces.

98. THE INTRIGUING CHAMBERMAID. B. F. 8vo. 1790. This alteration of Fielding's farce of the same name was acted at Drury Lane.

99. THE INTRIGUING COURTIERS; or, *The Modish Gallants.* Com. (after the manner of Shakspeare!) Anonym. 8vo. 1732. Wherein, says the title-page, the secret histories of several persons are faithfully represented. In which is introduced an interlude (after the manner of a rehearsal), called THE MARRIAGE PROMISE; or, *The Disappointed Virgin*; consisting of variety of new songs, set to several

English, Irish, and Scotch ballad tunes, and country dances. It was never performed any where; but seems to have been occasioned by some pieces of gallantry in the amorous history of the English court at that time.

100. THE INTRIGUING FOOTMAN; or, *The Humours of Harry Humbug*. An Entertainment. Performed at Sheffield in 1791, but not then new. This, we apprehend, was the piece (written by James Whiteley, formerly manager of the Nottingham and some other country theatres), from which Mr. Macready partly took his farce of *The Irishman in London*.

101. THE INTRIGUING MILLINERS AND ATTORNIES CLERKS. A Mock Tragedy, in two acts. As it was designed to be acted at the Theatre Royal, Drury Lane. This burlesque, though anonymous, was written by Mr. Robinson, of Kendal, and first printed at the beginning of a volume of Poems, in 12mo. 1738; but afterwards published separately, 12mo. 1740. The author tells us, that it was begun and perfected in a week; and from the style of it we see no reason to disbelieve his assertion.

102. THE INTRIGUING WIDOW; or, *Honest Wife*. Com. Printed in 4to. 1705, and dedicated to Lady Rivers, by J. B.

103. THE INVADER OF HIS COUNTRY; or, *The fatal Resentment*. Trag. by John Dennis. Acted at Drury Lane. 8vo. 1720. This is an alteration of Shakspeare's *Coriolanus*, and was unsuccessful in its representation. The author, in a dedication to the Duke of Newcastle (then Lord Chamberlain), makes a formal complaint against the managers for not doing him justice. First, in producing his play on a Wednesday, which occasioned his benefit to fall upon a Friday. "Now (says "he), my Lord, Friday is not "only the very worst day of the "week for an audience; but this "was that particular Friday when "a hundred persons, who de-"signed to be there, were either "gone to meet the king, or pre-"paring here in town to do that "duty which was expected from "them at his arrival." The epilogue was written by Mr. Cibber, who is very heartily abused for it by Mr. Dennis in an advertisement.

104. THE INVASION. Farce. 8vo. 1759. This piece was never acted, nor intended for the stage; but is only a ridicule on the unnecessary apprehensions which some persons entertained on account of the threatened invasion of the flat-bottomed boats from France on the coast of England in that year.

105. THE INVASION; or, *A Trip to Brighthelmstone*. Farce, by F. Pilon. Acted at Covent Garden. 8vo. 1778, 1782. This was performed with considerable success.

106. THE INVASION. See DRAMATIC APPELLANT.

107. THE INVASION OF ENGLAND. F. in three acts. Never performed. 8vo. 1803.

108. THE INVISIBLE GIRL. A Petite Piece, in one act, by Theodore Edward Hook. First acted at Drury Lane, for Mr. Bannister's benefit, April 28, 1806. The idea of this interlude was taken from the French: it was pregnant with whim; and, as giving scope to the versatility of Mr. Bannister's histrionic talents, in the ready personification of different characters, was received with general approbation. Indeed, though various characters are mentioned in the dramatis per-

some, scarcely one person spoke a word throughout the piece, but Mr. Bannister. 8vo. 1806.

109. Ion. Trag. translated from Euripides, by R. Potter. 4to. 1781. Ion, the son of Apollo, an exposed infant, carried to the temple of Delphi, educated there till the state of manhood, constantly employed in the service of the god, and sequestered from the business of the world, is the subject of this tragedy. If we can so far adopt the spirit of ancient times, as to allow the love of Apollo for Creüsa, there is nothing exceptionable in this tragedy, but the commission of Creüsa to the old slave to poison Ion; and even this may be palliated. The conduct of the drama is admirable: from the mother's attempt to poison the son, and the son's attempt to put the mother to death, each unacquainted with their mutual relation, arises, by a natural train of incidents, a discovery which gives a kind of catastrophe to the tragedy, which is of the most pleasing kind; simple, tender, affecting, but abounding perhaps too much with beautiful description. The scene is before the temple of Apollo at Delphi.

110. Ion. Trag. from Euripides, by Michael Wodhull. 8vo. 1782.

111. Iphigenia. Trag. by J. Dennis. 4to. 1700. This was brought on at Lincoln's Inn Fields, but was condemned, without paying the expense of the dresses. The scene is a wild country on the top of a mountain before the temple of Diana Taurica. The Epilogue by Colonel Codrington.

112. Iphigenia; or, *The Victim*. Trag. by Thomas Hull. Acted at Covent Garden, 1778. Not printed. This was the alteration alluded to under the article Achilles.

113. Iphigenia in Aulis. Op. translated from Algarotti. 12mo. 1767. Printed in "An Essay on "the Opera."

114. Iphigenia in Aulis. Tr. translated from Euripides [by Mr. James Banister]. Printed in 8vo. 1780, with three other pieces from the same author.

115. Iphigenia in Aulis. Tr. from Euripides, by M. Wodhull. 8vo. 1782.

116. Iphigenia in Aulis. Tr. translated from Euripides, by R. Potter. 4to. 1783.

117. Iphigenia in Tauris. Trag. translated from Euripides, by Gilb. West. 4to. 1749. Printed with his translation of Pindar.

118. Iphigenia in Tauris. Trag. from Euripides, by M. Wodhull. 8vo. 1782.

119. Iphigenia in Tauris. Trag. translated from Euripides, by R. Potter. 4to. 1783. The heroine of this tragedy, having escaped from the altar of Diana at Aulis, was removed by that goddess to her temple in the Tauric Chersonese, a great peninsula in the Black Sea, on the Mæotic lake, now called Crim Tartary, where she presided as priestess over the cruel and bloody rites there established.

"Diodorus Siculus, lib. iv. in-
"forms us, that it was the custom
"of the barbarians, who inha-
"bited that country, to sacrifice
"such strangers as were driven
"on that shore to the Tauric
"Diana. Iphigenia, they say, was
"in after-times appointed the
"priestess of this goddess, and
"sacrificed such strangers as were
"taken. In tracing the history
"of these sacrifices, we find that
"the Sun was father of Æetes and

"Perses. Æetes reigned at Colchis, Perses in the Tauric Chersonese, both remarkable for their savage cruelty. Hecate was the daughter of Perses, and exceeded her father in daring and atrocious actions: she took great delight in hunting; and, when she failed of success in the chase, transfixed men with her arrows, instead of beasts. She was fond of preparing compositions of a poisonous nature, to try the force of which she mixed them with the food given to strangers. Having acquired great experience in these things, she destroyed her father with poison, and took possession of his kingdom: she then built the temple of Diana, and appointed that the strangers who arrived there should be sacrificed to the goddess; hence her name became terrible for her barbarity. She afterwards married Æetes, and was by him the mother of Circe and Medea.' Iphigenia had for some years, reluctantly indeed, but through necessity, presided over these inhuman rites, when Orestes, with his friend Pylades, arrived on this inhospitable coast, in obedience to the oracle of Apollo: they were seized and carried to the king, who sent them in chains to the priestess as victims to the goddess; their death now seemed inevitable. The drama is conducted with exquisite skill, and the circumstances arise out of each other so naturally, that, as Père Brumoy well observes, the piece has such an air of truth, that the spectator is persuaded that the event really passed as it is presented to him, and that it could not have passed in any other manner." *Potter.*

The scene is in the court of the temple of Diana.

120. IPHIGENIA IN TAURIS. Trag. translated from the German of Goethe. Printed at Norwich. 8vo. 1793. In *The Edinburgh Review*, No. viii. this translation is ascribed to Mr. Taylor, of Norwich.

121. IPHIS AND IANTHE; or, *A Marriage without a Man.* Com. This piece was entered on the book of the Stationers' Company, June 29, 1660, in the name of William Shakspeare. It was never printed. We take this opportunity of observing, that the several plays mentioned in the present work from the records of Stationers' Hall, are set down with the hope that some of them may be yet existing. As it is known that many ancient manuscript plays are in being, the possessors of them would render an acceptable service to the public, if they caused a few copies of each to be printed for the perusal of such as are curious in dramatic history.

122. IRELAND PRESERV'D; or, *The Siege of Londonderry.* Tragi-Com. Written by a gentleman who was in the town during the whole siege. Printed at Dublin, 8vo, 1738-9. This play was written by John Michelborne, one of the governors of Londonderry, during the siege of it. There was an earlier edition in 1707. See Vol. I. art. MICHELBORNE, JOHN.

123. IRENA. Trag. 4to. 1664. Neither Langbaine, Gildon, Jacob, Whincop, nor Chetwood, appear to have seen this piece, which none of the lists of plays acknowledge. It has a prologue and epilogue, but seems not to have been acted. It is indeed too worthless a performance, in every particular, to deserve representation. The sub-

ject is the same as Dr. Johnson's Irene, and there are slight coincidences which would lead one to believe that the Doctor had seen it.

124, IRENE; or, *The Fair Greek.* Trag. by Cha. Goring. Acted at Drury Lane. 4to. 1708. This play is founded on the celebrated story of the Sultan Mahomet, who being reproved by his grandees for giving too indulgent a loose to his passion for a beautiful Greek named Irene, who was his favourite mistress, to the neglect of his state affairs and the prejudice of his empire, took off her head with his own hand in their presence, as an atonement for his fault. The author declares it to be only the product of a few leisure hours during his residence at the university. The scene lies in the Seraglio at Constantinople, about three years after the conquest of that city.

125. IRENE. Trag. by Samuel Johnson. Acted at Drury Lane. 8vo. 1749. This is the only dramatic piece among all the writings of this celebrated author. It is founded on the same story with the foregoing; the author, however, has taken some trifling liberties with the history; Irene being here made to be strangled by order of the emperor, instead of dying by his own hand. The unities of time, place, and action, are most rigidly kept up, the whole coming within the time of performance; and the scene, which is a garden of the Seraglio, remaining unmoved through the whole play. The language of it is, like all the rest of Dr. Johnson's writings, nervous, sentimental, and poetical. Yet, notwithstanding these perfections, assisted by the united powers of Mr. Garrick, Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, all together in one play, it did not meet with the success that it merited. A writer, of considerable eminence and respectability, between whose opinions on various subjects and those of Dr. Johnson there appears no small difference, endeavours, we think not unsuccessfully in one respect, to account for the failure of this play on the stage. After distinguishing between dramatic verse, and that other species which is employed either in narrative or preceptive poetry, he adds, "With "the generality these two kinds "go under one name, and are "thought to be the same thing, "though they differ, perhaps, in "more points between themselves "than they do in common with "rhyme. Yet this difference was "so little known to our late arch-"critic, that when he wrote his "Irene (which no art, either at "first or afterwards used, could "make endurable either on the "stage or in the closet), he hardly "ever introduced a single pause "in the middle of a line, except, "indeed, when the speech hap-"pened to end in the hemistich. "This it is (exclusive of other "defects) which makes it so to-"tally unfit for declamation, and "so insufferable to a good ear in "private reading. And yet, if "you examine the lines separate-"ly, you shall find them iambi-"cally just and duly accented. "But this, as I have already said, "cannot constitute harmony in "blank verse, how much nearer "soever it may go towards it in "rhyme. In the former, the har-"mony never results from lines, "but passages; and these of very "unequal extent. In the latter, "it is usually, as in Pope's versi-"fication, completed in a single "couplet, or (as sometimes in

" Dryden's) in the middle of the " third line. Yet, in comparison " of blank verse, this license (if " what is a beauty may be called " so) is used even by him but " sparingly. Of all this I can- " not help supposing the Doctor " through life very ignorant; and, " therefore, succeeding so ill as " he did in this species of versifi- " cation, I am apt to think that " he was thence led to decry blank " verse in the lump." *Mason's Life of Whitehead*, p. 61.—Mr. Colman's opinion of this play was, that it was a work of great and just sentiment, of poetical though not dramatic language, fine imagery, and of the *os magna sonaturum*; but the very soul of tragedy, pathos, is wanting, and, without that, though we may admire, our hearts will sleep in our bosoms.

126. THE IRISH FINE LADY. Farce, by Charles Macklin. Acted at Covent Garden, Nov. 28, 1767. Not printed. It had appeared in Ireland (as *The True-born Irishman)* with considerable applause; but the humour of the piece being entirely local, it met with so cold a reception in London, that it was withdrawn after the first night. Macklin himself was so satisfied with the justice of this, that he said, in his strong manner, " I believe the audience " are right—there's a *geography* " in *humour* as well as in *morals*, " which I had not previously con- " sidered."

127. IRISH HOSPITALITY; or, *Virtue rewarded*. Com. by Cha. Shadwell. 12mo. 1720. This is one of five plays by this author, which were written for the latitude of our sister island, and were all performed in Dublin with great applause. The scene of this lies at Mount Worthy, in Fingall; and, we should apprehend, conveys a secret compliment to some person of distinction in that part of Ireland. The time eight hours. March 15, 1766, this play was revived at Drury Lane, for the benefit of Mrs. Pritchard, but has never been repeated.

128. THE IRISH LEGACY. M. Farce, by S. J. Arnold. Acted at the Haymarket, 1797. Being disapproved of, it was withdrawn for alteration; but never repeated, nor printed. Music by Dr. Arnold.

129. THE IRISHMAN IN LONDON; or, *The Happy African*. F. [by William Macready]. Acted at Covent Garden. 8vo. 1793, 1799. This is an alteration from *The Intriguing Footman*, and was originally produced for Mr. Johnstone's benefit; but having been performed for several succeeding benefits, with general applause, the manager adopted it; and, notwithstanding his right to all benefit-pieces, liberally rewarded the author. Mr. Johnstone's admirable performance of the Irishman occasions this farce to be still frequently acted.

130. THE IRISHMAN IN SPAIN. Farce, taken from the Spanish, by C. Stuart. Acted, with little success, at the Haymarket. 8vo. 1791. It was first called *She would be a Duchess*; but, on account of some allusion by name, it was prohibited under that title, at the request of General Gunning.

131. THE IRISH MASQUE AT COURT. By Ben Jonson. Fol. 1640; 8vo. 1756. This piece is said to have been presented by gentlemen, the King's servants. At what time, however, we cannot pretend to say; but it is printed among his other works.

132. The Irish Mimic; or, *Blunders at Brighton.* Mus. Ent. by John O'Keeffe. Acted at Covent Garden. 8vo. 1795; 8vo. 1798.

133. The Irish Rebellion. A Play with this title was acted about 1623; but is not now known.

134. The Irish Tar; or, *Which is the Girl?* Mus. Int. by W. C. Oulton. Acted at the Haymarket, Aug. 24, 1797, for the benefit of Mr. Johnstone. Not printed.

135. The Irish Widow. Com. of two acts, by David Garrick. Acted at Drury Lane. 8vo. 1772. The intention of this piece (which is taken from Moliere's *Mariage Forcée)* seems to have been chiefly to introduce Mrs. Barry to the public in a new light, and was very successfully executed. The several performers did great justice to their respective characters; and Garrick dedicated the piece to Mrs. Barry, to whom it owed much of its success.

136. The Iron Age. An History, in two parts, by Thos. Heywood. 4to. 1632. The first part contains the rape of Helen, the siege of Troy, the combat between Hector and Ajax, the deaths of Troilus and Hector, the death of Achilles, the contention of Ajax and Ulysses, the death of Ajax, &c. The second includes the deaths of Penthesilea, Paris, Priam, and Hecuba, the burning of Troy, and the deaths of Agamemnon, Menelaus, Clytemnestra, Helen, Orestes, Egisthus, Pylades, King Diomed, Pyrrhus, Cethus, Synon, and Thersites. The plots and much of the language of both these plays are borrowed from the classical writers; and the whole is a compages of incidents and narratives, thrown together without the least regard to any dramatic rules. Yet they met with very great success; having been, as the author himself tells us, often publicly acted by two companies upon one stage at once, and at sundry times thronged three several theatres with numerous and mighty auditories.

137. The Iron Chest. Play, in three acts, by George Colman, the younger. Acted at Drury Lane. 8vo. 1796, with a Preface. This piece was not at first successful; and the author, no doubt erroneously, conceived an idea that the disappointment of his hopes was attributable to Mr. Kemble's (to whom the principal character was assigned) not acting towards him with sufficient candour and cordiality; though, in truth, the audience had become greatly discontented with the then immoderate length of the character of Adam Winterton (performed by Mr. Dodd), before Mr. Kemble appeared in the piece. Under this impression, however, Mr. C. hastily penned a most sarcastic and illiberal preface: this, however, on cooler consideration, he suppressed after the first edition: a circumstance which has so enhanced the supposed value of that edition, that 30*s.* and even 40*s.* have been demanded and paid for a copy of it: such is the curiosity excited by wicked wit!—As to the play itself, which is founded on a novel called "*Caleb Williams,*" it afterwards rose into better reputation, and is still occasionally acted. The music, by Storace, has great merit.

138. Isabella; or, *The Fatal Marriage.* Play, altered from Southerne, by David Garrick. 8vo. 1758. A judicious alteration of *The Fatal Marriage,* leaving out the comic part. The excellence

of Mrs. Siddons, as the heroine of this piece, will never be fully conceived by our posterity. By her, the agony of the poor, distressed, yet innocent, Isabella is so feelingly expressed, as always to excite the strongest emotions of sympathy; which are evinced by tears and shrieks in the principal scenes of this affecting play.

139. Is he a Prince? Farce [ascribed to a Mr. Greffulhe]. Acted by the Covent Garden Company at the Haymarket, February 1809, and favourably received. This, which still continues on the acting list, is a translation or alteration from the French. By a strange mistake, a young officer passes for a prince, and, in that capacity, obtains the promise of a lady's hand. The mistake is cleared up by the arrival of the officer's uncle: and the lady's father, though undeceived as to the captain's royalty, still consents to bless him with the object of his love. This arrangement a little displeases another lover, who would willingly have yielded to a prince, but who sees no advantage in surrendering his claims to a simple captain; and the affair is decided in the captain's favour by the preference of the lady. If that preference, however, was sufficient to supersede the other lover in the father's good-will, it might as well have been demonstrated in the beginning of the first act, as at the end of the second; which, as has been well observed, would have removed the necessity for any farce at all upon this subject; and if that preference was not sufficient, there ought to have been some incident in the plot, which should have given to the old gentleman a further motive for the adoption of this new son-in-law.—There are, nevertheless, some farcical situations, productive of what is called stage-effect; and these, with the aid of excellent acting, rendered the piece acceptable. In justice to the translator, we must mention a report highly to his credit, viz. that on the occasion of his receiving one hundred pounds from the theatre, as his portion of the profits, he generously presented it to the fund established for decayed actors. Not printed.

140. The Island of St. Marguerite. Opera, by the Hon. John St. John. Acted with great success at Drury Lane. 8vo. 1789. This piece is founded on the story of the Iron Mask, related by Voltaire.

141. The Islanders. Comic Opera, by Charles Dibdin. Acted at Covent Garden. 8vo. (songs, &c. only) 1780. It seems to be founded on two French comedies of St. Foix, called *L'Isle Sauvage* and *La Colonie*; and was favourably received.

142. The Island of Fools. Farce, of two acts. A MS. sold as part of the library of the late Mr. Isaac Reed.

143. The Island of Slaves. Com. of two acts, 1761. This is little more than a literal translation of the *Isle des Esclaves* of M. Marivaux. It has not made its appearance in print, yet had at least as much merit as many of the *petites pieces* which we see frequently performed on the stage. It was acted one night only, for the benefit of Mrs. Clive, and was the occasion of an epistolary dispute, in print, between her and Mr. Shuter, whose benefit happened to fall on the same night.

144. The Island Princess. Tragi-Comedy, by Beaumont

and Fletcher. Folio, 1647; 8vo. 1778.

145. THE ISLAND PRINCESS. Tragi-Com. by Nahum Tate, altered from Beaumont and Fletcher, and acted at the Theatre Royal. 4to. 1687.

146. THE ISLAND PRINCESS; or, *The Generous Portuguese*. Op. by P. A. Motteux. 4to. 1699. This is only the principal parts of Fletcher's *Island Princess* formed into an opera, and performed at the Theatre Royal. The scene lies in the Spice Islands; and the music was composed by Mr. Daniel Purcell, Mr. Clarke, and Mr. Leveridge.

147. THE ISLAND QUEENS; or, *The Death of Mary Queen of Scotland*. Trag. by J. Banks. 4to. 1684. This piece was prohibited the stage; for which reason the author thought proper to publish it, in defence of himself and his tragedy. The story is founded on the Scotch and English histories, to which the author has closely and impartially adhered, and well preserved that power of affecting the passions which appears through all his works, and sometimes makes ample amends for want of poetry and language. Mr. Cibber, in his "*Apology*," &c. says, that this tragedy had been offered to the stage twenty years before it was acted: but, from the profound penetration of the Master of the Revels, who saw political spectres in it that never appeared in the representation, it had lain so long upon the hands of the author; who had at last the good fortune to prevail with a nobleman to favour his petition to Queen Anne, for permission to have it acted. The Queen had the goodness to refer the merit of the play to the opinion of that noble person, although he was not Her Majesty's Lord Chamberlain; upon whose report of its being every way an innocent piece, it was soon after acted with success. It was reprinted in 1704, with the title of *The Albion Queens, or, The Death*, &c. To this edition are the names added of Wilks, Booth, Oldfield, Porter, &c. in the dramatis personæ.

148. THE ISLE OF DOGS. By Thomas Nash. This comedy was never published. In a pamphlet, called, *Lenten Stuff*, 1599, the author says, that having begun the induction and first act of it, the other four acts, without his consent, or the least guess at his drift or scope, were supplied by the players. What the nature of this piece was, we cannot learn; but the consequence of it was very serious to poor Nash; who was, as he says, sequestered from the wonted means of his maintenance, and obliged to conceal himself for near two years, part of which time he resided at Yarmouth, and there wrote the pamphlet above-mentioned.

149. THE ISLE OF GULLS. Com. by J. Daye. Acted at Black Friars, by the children of the Revels. 4to. 1606; 4to. 1633. This is a very good play, and met with great success. The plot is taken from Sir Ph. Sidney's *Arcadia*.

150. THE ISRAELITES; or, *The Pampered Nabob*. Farce. Acted at Covent Garden, April 1, 1785, for the benefit of Mr. Aickin. It has been reported as a posthumous work of Dr. Smollett, and indeed contained some strokes of humour in his style; yet it met with but a cold reception, and has not been printed. It was thought to have been brought upon the stage to ridicule a person who had been

then lately exhibited in caricature at the print-shop windows, as an insect.

151. THE ITALIAN. See GIFFORD, WILLIAM, in Vol. I.

152. THE ITALIAN HUSBAND. Tragedy, by Edward Ravenscroft. 4to. 1698. Acted at Lincoln's Inn Fields. The story of this play is barbarous and bloody, and the villany carried on in it, to bring about the catastrophe, deep and horrid; but the piece itself has very little merit more than that of exciting the passions of horror and terror. The scene lies at Radiano in Italy. Besides the prologue, there is prefixed to this play what the author calls a prelude, being a dialogue between the poet, a critic, and a friend of the poet's. The epilogue written by Jo. Haines. The plot of this drama is taken from the history of Castruccio and Gloriana, in a collection of stories, entitled, *The Glory of God's Revenge against the bloody and detestable Sins of Murther and Adultery, express'd in Thirty modern tragical Histories.* By Thomas Wright, M. A. of St. Peter's College, in Cambridge. 8vo. 1685.

153. THE ITALIAN HUSBAND; or, *The violated Bed avenged.* A moral Drama, by Edward Lewis, M. A. 8vo. 1754. It will be unnecessary to inform those who have read this unaccountable performance, that it was never acted; for no theatre past or present would have received it; neither can we persuade ourselves that any future manager would suffer a line of it to be rehearsed within his walls. We subjoin the following speech, to justify our opinion of its deserts:

" *Fortia.* You know his Lordship's bailiff, Giovanni,
" Lives in a farm near to his castle gate.
" Whilst he at dinner sat, a favourite hen
" Came cackling, and at's feet lay'd a live chick,
" Perfect with wings and claws, with eyes and voice,
" Which ran without delay after its mother.
" But lo! a greater wonder justly fills
" All hearts with horror and amazement dire:
" Just underneath the table th' earth gap'd wide,
" And did disclose a bubbling spring of blood,
" Whence drops resulting sprinkled all the board.
" Fix'd in suspense at this, one, from the cellar,
" Ran and declar'd the wine was in a ferment,
" Though fin'd before, and boil'd in every vessel,
" As if set o'er a fire intense and large.
" Meanwhile a serpent's carcase they beheld
" Dragg'd out of doors, with eager haste, by weasels;
" A shepherd's bitch came gaping, from whose jaws
" Leap'd forth a lively, large, tunbelly'd toad:
" A ram ran full against a dog spontaneous,
" And at one fatal stroke brake the dog's neck."

So much for the solemnity of our author's prodigies. At the conclusion of his piece, however, not content, like Tancred, to present the lover's heart in a vase to his mistress; or, like Albovine, to convert his skull into a drinking-cup for her use; he has made an "electuary" of his hero's vitals, and compelled his heroine to swallow it. Some hypochondriac may thank us for having recommended this tragedy to his perusal. Whether it be the production of incurable insanity, or absurdity in the extreme, let more sagacious critics determine.

154. THE ITALIAN MONK. Play, by James Boaden. Acted at the Haymarket 8vo. 1797.

This play, which is of the tragi-comic species, is founded on Mrs. Radcliffe's novel of the same title; and the incidents introduced in it are very little varied from the source whence they were taken; except that the character of Schedoni is reclaimed and restored to domestic happiness. Mr. Boaden's merit, therefore, in the present performance, lies chiefly in the selection and in the language. The events follow one another in regular order, and the catastrophe is not disclosed too soon. The language is, for the most part, nervous and elegant. On the whole, the production does credit to Mr. Boaden's talents as a dramatist, and met with good success on the stage.

155. THE ITALIAN NIGHT PIECE; or, *The Unfortunate Piety*. By Philip Massinger. Entered on the book of the Stationers' Company, Sept. 9, 1653: it was among those destroyed by Mr. Warburton's servant.

156. THE ITALIAN PATRIOT; or, *The Florentine Conspiracy*. Trag. by Chas. Gildon. Acted at Drury Lane. 4to. 1703. This is the same play as THE PATRIOT, but published by a different bookseller, who says, in the preface, that he was excluded from his share in the other publication, although he had paid part of the copy-money for it; he also asserts, that there is one third more in this copy, which he styles the true original, than in the other.

157. THE ITALIAN VILLAGERS. Comic Opera, by Prince Hoare. Acted at Covent Garden. Songs and Chorusses only printed, 8vo. 1797. Music by Shield.

158. ITE IN VINEAM. Comedy, by John Bourchier, Lord Berners. Acted, as Wood says, at Calais, after vespers. It has not been printed.

159. IT SHOULD HAVE COME SOONER: *Being the Historic, Satiric, Tragic, Comic Humours of Exchange Alley*. Farce, by Fras. Hawling. Acted at Drury Lane, July 30, 1723.

160. IT WAS RIGHT AT THE LAST. Farce, by Thomas Horde, jun. 8vo. No date. This piece is taken from *The Twin Rivals* of Farquhar, and was never acted.

161. IVAR. Trag. 8vo. 1785. Printed at Exeter. From the names of the characters in this piece, as Hengist, Alswold, Offa, Handel, Ivar, and Matilda, it might be supposed that the scene was laid either in England, during the Saxon times, or in Germany. There is, however, nothing, either by description or allusion, to warrant such an inference. The scene is only said to be near the palace; but what or whose palace we are not told. Ivar is represented as the prime minister of Hengist, a villain and a rebel. The conduct and language are equally ridiculous, the former confused and the latter bombastic; in short, deserving no further notice.

162. IVER AND HENGO; or, *The Rival Brothers*. Dramatic Romance, by T. D. Rees. 4to. 1795. Never acted.

163. IVOR; or, *The Sighs of Ulla*. Trag. by W. H. Hitchener. Acted at Henley on Thames. 8vo. 1808.

164. IXION. Masque, by W. Taverner. This is only mentioned in Mears's Catalogue, and was, perhaps, never printed: unless it be the masque which, under that name, is inserted near the beginning of the third act of Ravenscroft's *Italian Husband*.

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1. JACK DRUM'S ENTERTAINMENT; or, *The Pleasant Comedy of Pasquil and Katharine.* Anon. 4to. 1601; 4to. 1616; 4to. 1618. Acted by the children of Paul's. The incident of Mammon's poisoning Katharine's face, seems borrowed from Demagoras's treatment of Parthenia in *Argalus and Parthenia.*

2. JACK JUGGLER. This is called a comedy in Jacob, Langbaine, and all the old catalogues, whose authors do not pretend to have seen it, or to assign any date to it; but in *The British Theatre* it stands with the appearance of authority as follows, viz. *A merrie Interlude of Jack Jugglere,* 1587; but the authority of Chetwood is too slender to rely upon; and if this play was printed at all, we imagine it must have been earlier; as we find an interlude, intitled, "Jack Juggeler and Mrs. Bound-"grace," entered, by William Copland, in the Stationers' book, from the year 1562 to 1563.

3. JACK OF NEWBURY. Op. in honour of the royal nuptials, by T. E. Hook. Acted at Drury Lane, May 6, 1795. Songs only printed. 8vo. 1795. This piece concluded with a masque, called, *The Triumph of Hymen,* in honour of the Prince and Princess of Wales. Music by the author's father.

4. JACK STRAW'S LIFE AND DEATH, *a notable Rebel in England, who was killed in Smith-Field, by the Lord Mayor of London.* 4to. 1593. This play is divided very oddly, consisting of no more than four acts. The plot is taken from the English chronicles in their relation of this remarkable event, in the reign of Richard II. It is entered on the book of the Stationers' Company, by John Danter, Oct. 23, 1593.

5. JACK THE GIANT KILLER. Comi-Tragical Farce, of one act, Performed at the Haymarket. Anon. 8vo. 1730.

6. JACK THE GIANT QUELLER. An Operatical Play, by Henry Brooke. This satirical and ingenious piece was performed at the theatre in Dublin, in 1748; but there being in it two or three satirical songs against bad governors, lord mayors, and aldermen, it was prohibited after the first night's representation. The songs, however, in the words of which the greater part of its satire is contained, were published by themselves in an 8vo. pamphlet, 1749. In the year 1754 it was altered by the author, and brought again on the stage at Dublin, when it met with no success; it being performed the second night to half a house, and the third, for the author's benefit, to one not above three parts full. It was not published complete, until 1778; when it appeared in the author's works, under the title of *Little John and the Giants.* In Miss Brooke's edition, in 4 vols. 8vo. Dublin, 1792, the title of *Jack the Giant Queller* is restored; but many passages (even whole pages) are cut out that were in the edition of 1778; a liberty which we think hardly justifiable with the work of a deceased author, whose reputation stands so high as Mr. Brooke's.

The comedy of *The Charitable Association*, and the tragedies of *The Vestal Virgin* and *Antony and Cleopatra*, are wholly omitted in this edition: a circumstance of which the purchasers have some right to complain.

7. JACOB AND ESAU. An Interlude. 4to. 1568. This is a very early piece. It is written in metre, and printed in the old black letter. Its full title runs as follows: *A new, merry and wittie Comedie or Enterlude, newlie imprinted, treating upon the Historie of* JACOB AND ESAU, *taken out of the 27th Chapter of the first Book of Moses, entituled Genesis.* In the title-page are *The Partes and Names of the Players, who are to be considered to be Hebrews, and so should be apparailed with Attire.* "*Ragan* the servant. *Esau* a young "man, his maister. *Ragan* en- "treth, with his horn at his back, "and his huntyng staffe in hys "hande, and leadeth iij grey- "hounds, or one, as may be got- "ten.—Here he counterfaiteth "how his maister calleth hym up "in the mornings, and of his an- "sweres."

8. THE SCOTTISHE STORY OF JAMES IV. slaine at Floddon, intermixed with a pleasant Comedie presented by Oberon King of the Fairies. By Robert Green. 4to. 1599. The design of this piece is taken from the history of that king, who lost his life in a battle with the English at Flodden Hill, in the beginning of the sixteenth century; for farther particulars of which, see Buchanan and other Scots historians. There is, probably, an earlier edition of this play, as we find it entered on the book of the Stationers' Company, by Thomas Creede, May 13, 1594.

9. KING JAMES HIS ENTERTAINMENT AT THEOBALDS: with his Welcome to London. Together with a salutatorie Poeme. By John Saville. 4to. 1603.

10. JAMIE AND BESS; or, *The Laird in Disguise.* A Scots Pastoral Comedy, in five acts, in imitation of *The Gentle Shepherd.* By Andrew Shirrefs, A. M. Performed at Edinburgh, by inhabitants of that city, for the author's benefit, 1796. Printed at Aberdeen. 12mo. 1787. This pastoral had been frequently acted at Aberdeen, Elgin, and Inverness, but never before at Edinburgh. It has been also printed at Edinburgh, with the author's "Poems, chiefly "in the Scottish Dialect," in an 8vo. volume, 1790; to which is prefixed the author's portrait.

11. JANE OF FLANDERS; or, *The Siege of Hennebonne.* Dram. in two acts, by S. W. Printed in the 4th and 5th volumes of *The Lady's Monthly Museum.* 12mo. 1800-1.

12. JANE SHORE. Play, by Henry Chettle, in conjunction with John Day. It was acted in 1602, but is now lost. Though we have noted the date of this play's being acted as in 1602; yet it would appear from the following passage in "*Pymlico; or, Run away Red* "*Cap*" (a pamphlet printed in 1596), to have been of earlier date on the stage:

Amaz'd I stood, to see a crowd
Of civil throats stretch'd out so loud:
As at a new play, all the rooms
Did swarm with gentles mix'd with grooms;
So that I truly thought all these
Came to see SHORE or PERICLES.

13. JANE SHORE. Trag. by N. Rowe. Acted at Drury Lane. 4to. [1713.] This is a very excellent tragedy, and is always acted with great applause. The scene lies in London; and the author, in the

plot of it, has, in a great measure, followed the history of this unhappy fair-one, as related in a collection of Novels, in 6 vols. 12mo. which we have elsewhere also quoted. It is said to be written in imitation of Shakspeare's style. In what he thought himself an imitator of Shakspeare, it is not (as Dr. Johnson observes) easy to conceive. The numbers, the diction, the sentiments, and the conduct, every thing in which imitation can consist, are remote in the utmost degree from the manner of Shakspeare, whose dramas it resembles only as it is an English story, and as some of the persons have their names in history. This play, consisting chiefly of domestic scenes and private distress, lays hold upon the heart. The wife is forgiven because she repents; and the husband is honoured, because he forgives. This therefore is one of those pieces which we still welcome on the stage.

Pope, in his *Art of Sinking in Poetry*, which was published after the death of Rowe, has the following observation: "I have seen "a play professedly writ in the "style of Shakspeare, wherein the "resemblance lay in one single "line,

"And so good morrow t'ye, good master lieutenant."

The satirist, however, was mistaken. The line is not in *Jane Shore*, but in *Lady Jane Gray*, which professes no imitation of Shakspeare; nor is the quotation a fair one, being interpolated to render it ridiculous.

"And so good morning, good master lieutenant,"

is the verse as printed by Rowe. Dr. Warton says, "*Jane Shore* is, "I think, the most interesting and "affecting of any he (Rowe) has "given us: but probability is "sadly violated in it by the neg-"lect of the unity of time. For "a person to be supposed to be "starved, during the representa-"tion of five acts, is a striking "instance of the absurdity of this "violation. In this piece, as in "all of Rowe, are many florid "speeches, utterly inconsistent "with the state and situation of "the distressful personages who "speak them." Of this charge the same writer produces several instances, and concludes by observing, that "the interview be-"twixt Jane Shore and Alicia, in "the middle of the fifth act, is "very affecting: where the mad-"ness of Alicia is well painted." *Essay on the Genius and Writings of Pope*, p. 271. Curll, in 1714, advertised (price 1*s*.) "*Poems on* "*several Occasions*. By N. Rowe, "Esq. With part of a scene not "permitted to be acted, and left "out of the printed copy of the "tragedy of *Jane Shore*." Query, to what part of the play did this scene belong?

14. JASON. Trag. by R. Glover. This posthumous piece, of which the public are unaware, was printed for Mr. Debrett, 8vo. 1799; but suppressed as soon as finished. This is to be regretted; as it possessed considerable poetical merit. That it never was acted, was thus accounted for in a prefatory address:

"The following tragedy, which "is now offered to the public, "from the pen of Richard Glover, "Esq. author of *Leonidas*, is a "sequel to the *Medea*, which has "been performed at the Theatre "Royal, Drury Lane, with the "greatest applause. This piece

" was presented by him, many " years previous to his death, to " the celebrated Mrs. Yates, who " passed the highest encomiums " upon it; but, owing to the " grandeur of the scenery, and the " expense required to bring it " forward, it was altogether laid " aside; and it has since that pe- " riod been offered to the mana- " gers of both theatres, who still " have the same objection. It is " therefore only necessary to add, " that the public, well knowing " the author's talents, have it in " their power to judge of its me- " rits or defects.

" July 26, 1799. G. Y. B."

It would not have done any discredit to the memory of Mr. Glover; and as to the expense of getting it up, *Blue Beard, Mother Goose*, and *The Forty Thieves*, have proved the unbounded liberality of the managers of our theatres upon *proper* occasions. If justice were done to this piece in action and scenery, we think that it would be attractive.

15. THE JEALOUS CLOWN; or, *The Lucky Mistake.* Opera, of one act, by Thomas Gataker. Performed at Goodman's Fields. 8vo. 1730.

16. THE JEALOUS FARMER OUTWITTED; or, *Harlequin Statue.* Pantom. Acted at Covent Garden. This formerly used to be acted on the benefit night of Mr. Lalauze, the celebrated Pierrot.

17. THE JEALOUS HUSBAND. Com. Acted at Covent Garden, 1777. This was taken from the comic part of *The Spanish Fryer.* Not printed.

18. THE JEALOUS HUSBANDS. See RAMBLING JUSTICE.

19. THE JEALOUS LOVER CURED. An Entertainment, in two acts. Printed in *The Lady's Magazine*, for the year 1788.

20. THE JEALOUS LOVERS. Com. by Thomas Randolph. 4to. 1632; 4to. 1634; 12mo. 1668. Presented by the students of Trinity College, Cambridge. This play, which is esteemed the best of our author's works, is commended by no less than four copies of English, and six of Latin verses, from the most eminent wits of both universities; and was revived with very great success in 1682. Scene in Thebes. Of the style of commendation which this play has received, our readers may judge from one of the panegyrics before alluded to; the substance of which is, that *The Jealous Lovers* ought to be preserved in some great library, that if by chance, through injury of time, the plays of Aristophanes, Plautus, and Terence, should be lost to the world, their united merits might be recognised in this one play; for, says the panegyrist, " thou " hast drawn to the life, the pan- " der, the gull, the jealous lover, " the doating father, the shark, " and the curst wife:

" So truly given, in so proper style,
" As if thy active soul had dwelt awhile
" In each man's body; and at length had seen
" How in their humours they themselves demean."

It appears from the preface, that sixpence was at that time the price of a 4to. play.

21. JEALOUS WIFE. Com. by Geo. Colman. 8vo. 1761. This piece made its appearance at Drury Lane Theatre with prodigious success. The groundwork of it is derived from Fielding's *History of Tom Jones*, at the period of Sophia's taking refuge at Lady

Bellaston's house. The characters borrowed from that work, however, only serve as a kind of underplot to introduce Mr. and Mrs. Oakley, viz. the *Jealous Wife* and her husband. It must be confessed, that the passions of the lady are here worked up to a very great height; and Mr. Oakley's vexation and domestic misery, in consequence of her behaviour, are very strongly supported. Yet, perhaps, the author would have better answered his purpose with respect to the passion he intended to expose the absurdity of, had he made her appear somewhat less of the virago, and Mr. Oakley not so much of the henpecked husband; since she now appears rather a lady, who, from a consciousness of her own power, is desirous of supporting the appearance of jealousy, to procure her an undue influence over her husband and family, than one, who, feeling the reality of that turbulent yet fluctuating passion, becomes equally absurd in the suddenness of forming unjust suspicions, and in that hastiness of being satisfied, which love, the only true basis of jealousy, will constantly occasion. When this play was originally acted, it was remarked, that the scene of Mrs. Oakley's hysteric fits bore a near resemblance to the like situation of Mrs. Termagant in *The Squire of Alsatia.* Mr. Colman has been accused of a misnomer in calling it *The Jealous Wife*; Mrs. Oakley being totally destitute of that *delicacy*, which some consider necessary to constitute jealousy. Many exceptions might be taken to the characters in this piece—that of Lady Freelove is perhaps too odious for the stage, while that of Captain O'Cutter does little honour to the navy. The play, however, upon the whole, boasts more than an ordinary share of merit.

22. JEAN HENNUYER, BISHOP OF LIZIEUX; or, *The Massacre of St. Bartholomew.* Dramatic Entertainment, in three acts. Translated from the French. 8vo. 1773.

23. JEHU. Farce. Acted at Drury Lane, Feb. 20, 1779. Not printed. This piece was not suffered to be represented throughout. It is said, however, by some who were present, to have merited less severity than it met with. The author has kept himself concealed. As this farce satirized the folly of noblemen and gentlemen taking upon themselves the character and appearance of coachmen, and dedicating the chief study of their lives to the driving of carriages, it might bear revival. The character of Lord Jehu, which was admirably sustained by Mr. King, was at that time thought personal; but this could not be an objection in the present day.

24. JENNY'S WHIM; or, *The Roasted Emperor.* Farce, by John O'Keeffe. Advertised for performance at the Haymarket, 1794, but withdrawn. Not printed.

25. JEPHTHA. Play, by Henry Chettle. Acted 1602, but now lost.

26. JEPHTHAH'S DAUGHTER. Dram. Poem, by Mrs. Ann Wilson. 8vo. 1783. A strange heterogeneous piece, neither prose nor verse.

27. JERONYMO; or, *The Spanish Tragedy, with the Wars of Portugal.* Anonym. 4to. 1605; Dodsley's *Collection.* 8vo. 1780. This play contains the life and death of Don Andrea.

28. JERUSALEM. Acted March 22, 1591. Perhaps this was Legg's *Destruction of Jerusalem.*

29. THE JERUSALEM INFIRMARY; or, *A Journey to the Valley of Jehosaphat.* Farce, as it will be acted next Southwark fair. Anonym. Venice, 8vo. 1749. This thing never was, nor ever is intended to be, acted. It is a piece of the most unintelligible, and at the same time abusive, jargon ever seen, and is written with a view to expose and calumniate a number of private personal characters among the Jews, and some design, as it should seem, at that time on foot, by some of that sort of people, towards the establishment of an infirmary, which place is made the scene of action, and the president (who is a *monkey)* the principal person in the drama. It refers to some public print at that time also put forth with the like design; but as we do not immediately call to mind the particular event on which it turns, we shall conclude with only observing, that it is so execrably bad, as neither to be worthy of a moment's loss of time spent in the perusal of it, or the waste of any farther notice of it in this place.

30. THE JEW. Com. by Rich. Cumberland. Acted at Drury Lane. 8vo. 1793. It is greatly to the credit of Mr. C. that he has taken much pains to do away illiberal national prejudices from the minds of the million. In *The West Indian* and *The Fashionable Lover* he had exhibited antidotes for the unwarrantable and cruel prejudice so prevalent among the lower classes of English against the *Irish* and *Scotch:* and, as *Jews* had scarcely ever been brought on our stage, but as bloodthirsty villains, stony-hearted usurers, or sly knaves, Mr. C. has here depicted with admirable effect the character of an honest and benevolent Jew; and it is but a just portrait of many originals of that nation in real life. The play is a great favourite with the public.

31. THE JEW AND GENTILE. Burl. by J. C. Cross. Acted at the Circus.

32. THE JEW AND THE DOCTOR. Farce, by T. Dibdin. Acted with great success at Covent Garden. 8vo. 1800. This piece abounds with humour, well blended with just sentiment and pure pathos; and is always acted with applause.

33. THE JEW DECOY'D; or, *The Progress of an Harlot.* A Ballad Opera. 8vo. 1733. This piece was never performed, but is founded on the plan of Hogarth's celebrated prints of the *Harlot's Progress.*

34. THE RICH JEW OF MALTA. Trag. by Christ. Marlowe. 4to. 1633; Dodsl. *Coll.* 1780. This play was not published till many years after the author's death, when Heywood ushered it into the Court, and presented it before the King and Queen, at the Cockpit, with the prologue and epilogue annexed to this edition of it; at which time it met with very great and deserved applause. Scene, Malta. It was entered on the book of the Stationers' Company the 17th of May 1594, by Nicholas Ling and Thomas Millington. This play was written before *The Merchant of Venice* of Shakspeare, and the character of the Jew is even more diabolical than that of Shylock. Alleyn, the founder of Dulwich College, performed the part of the Jew, and is thus mentioned with Marloe, by Heywood in his prologue, at the Cockpit:

"We know not how our play may pass this stage;
"But by the *best of poets* in that age

"The Malta Jew had being, and was made;
"And he then by the *best of actors* play'd.
"In '*Hero and Leander*,' one did gain
"A lasting memory: in '*Tamerlane*,'
"This '*Jew*,' with others many, th' other wan
"The attribute of *peerless*, being a man
"Whom we may rank with (doing no one wrong)
"Proteus for shapes, and Roscius for a tongue."

It was acted at the Rose Theatre, so early as Feb. 26, 1591, and at the Newington Theatre, June 12, 1594.

35. THE JEW OF MALTA. Historical Tragedy. Reprinted, with notes: By W. Shone. Exhibiting the cruel policy of Popish governments; and that the error in supporting them of the ancient model is the occasion of war. 8vo. 1810.

36. THE JEW OF MOGADORE. Opera, by Richard Cumberland. Acted at Drury Lane. 8vo. 1808. Not very successful. The scene lies in Morocco, where a benevolent Jew resides, who denies himself almost the necessaries of life, to amass riches, which he spends in ransoming Christians, and assisting the exigencies of his country: he has a very lively Portuguese slave, called Mimre, and a faithful Irish one called Rooney; whose good humour contributes to the mirth of the scene, and who, at the close of the piece, are rewarded, by their kind master, with freedom, wealth, and marriage.—Mr. Cumberland's reiterated effort, in this piece, in behalf of a too much degraded and despised people, was very laudable; but the piece wanted dramatic interest to keep possession of the stage.

37. THE JEW OF VENICE. By Thomas Dekker. This play was entered on the book of the Stationers' Company, Sept. 9, 1653, but has not been printed.

38. THE JEW OF VENICE. Com. by Lord Lansdowne. Acted at Lincoln's Inn Fields. 4to. 1701. This play is altered from Shakspeare's *Merchant of Venice*, and in some respects with judgment. The introduction of the feast, more particularly where the Jew is placed at a separate table, and drinks to his money as his only mistress, is a happy thought; yet, on the whole, his Lordship has greatly lessened both the beauty and effect of the original; which, notwithstanding this modernized piece, aided by magnificence and music, still stands its ground, and will ever continue one of the darling representations of the theatre. The prologue was written by Bevil Higgons, in which the ghosts of Shakspeare and Dryden are made to rise crowned with laurel; and in the second act is introduced a musical masque, written by his Lordship, called *Peleus and Thetis*. In this play, as Rowe remarks, the character of Shylock (which was performed by Dogget) is made comic, and we are prompted to laughter instead of detestation. The profits of this play were given to Dryden's family; a fact which is alluded to in the last line of the prologue.

39. THE JEWS' TRAGEDY; or, *Their fatal and final Overthrow, by Vespasian and Titus his Son*. By William Heminge. 4to. 1662. This play was not printed till some years after the author's death. The plot is founded on the siege and destruction of Jerusalem, as related by Josephus, in the 6th and 7th Books of his *Wars of the Jews*.

40. THE JEWELLER OF AMSTERDAM; or, *The Hague*. A

Play, by John Fletcher, Nathaniel Field, and Philip Massinger. Entered on the book of the Stationers' Company, April 8, 1654, but not printed.

41. THE JEWISH GENTLEMAN. A Play, by Richard Brome. Entered on the book of the Stationers' Company, with others, Aug. 4, 1640, but not printed.

42. JOAN AS GOOD AS MY LADY. Play, by Thomas Heywood. Acted in 1598; but not printed.

43. JOAN OF ARC; or, *The Maid of Orleans*. Hist. Bal. of Action [by J. C. Cross]. Performed at Covent Garden. Songs and chorusses, and a description of the ballet, 8vo. 1798.

44. JOAN OF HEDINGTON. Tragi-Com. in imitation of Shakspeare, by Dr. William King. This whimsical trifle is printed in Mr. Nichols's collection of our poet's works, in three volumes 8vo. 1776. Prefixed is a humorous address from the publisher to the reader, which is longer than the five acts of the piece itself.

45. JOANNA OF MONTFAUCON. Dr. Rom. [by Maria Geisweiler]. The original translation of the MS. by Kotzebue, from which Mr. Cumberland has formed his drama, as performed at Covent Garden. Never acted. 8vo. No date. [1799.]

46. JOANNA OF MONTFAUCON. Dram. Rom. of the 14th century. Formed upon the plan of the German drama of Kotzebue, and adapted to the English stage, by Richard Cumberland. 8vo. 1800. Music by Mr. Busby. It was a grand spectacle, full of noise and bustle; but was not very successful. M. Kotzebue, the author of the piece on which this was founded, inserted a letter in an English newspaper, declaring that *all* the passages of his play *(Joanna)*, which were censured in the London papers, did not originate with him, but were added by the translator. The characters of the Hermit and Wolf made no political remarks; and the latter was not degraded in the original to the rank of a mere jester.—We think that this disavowal was very unnecessary; as Mr. Cumberland had, with great candour, publicly declared, that M. Kotzebue had only to answer for "the plot and fabric of *Joanna*;" and that he (Mr. Cumberland) stood "responsible for every sentence in "the drama, with the exception "of a very few periods indeed, "and those of no great import-"ance."

47. THE HISTORY OF JOBE, by Robert Green. Entered at Stationers' Hall, 1594; but not printed. This piece was among those destroyed by Mr. Warburton's servant.

48. JOB. S. D. by John Rannie. 8vo. No date. Never performed.

49. JOB'S AFFLICTIONS. Tr. by Ralph Radcliff. Not printed.

50. JOCASTA. Trag. 4to. 1575; 4to. 1587. This is a translation from Euripides, by George Gascoigne and Francis Kinwelmarshe. The scene lies at Thebes; and the title says it was by them presented at Grayes Inne, in the year 1566. Mr. Wodhull asserts, that it often deviates widely from the original for whole scenes together, and every where abounds with the grossest barbarisms of language. *Wodhull's Euripides*, Preface.

51. THE TALE OF JOCONDO AND ASTOLFO. Com. by Thomas Dekker. Entered on the book of the Stationers' Company the 29th of June 1600; but not printed.

This was one of those destroyed by Mr. Warburton's servant.

52. Of John King of England. A dramatic Piece, by Bishop Bale. This is one among the numerous pieces of this prelate's works, of which he has given us a list in his account of the writers of Britain.

53. *The Troublesome Raigne of* John King of England, *with the Discoverie of King Richard Cordelion's base Son, vulgarly named the Bastard Fawconbridge: also the Death of King John at Swinstead Abbey.* As it was (sundry times) publikely acted by the Queene's Majesties players in the honourable Citie of London, &c. 1591. Bl. letter.

From a circumstance in the prologue to this play (which is in two parts), it should seem to have been the production of Marlowe. It was republished in 4to. 1611 and 1622, with the letters W. Sh. prefixed to it, that it might be mistaken for the work of Shakspeare. See Mr. Malone's Supplement to the edition of Shakspeare's Plays published in 1778, vol. i. p. 163.

This spurious drama has been thrice republished: by the editor of *Miscellaneous Pieces of ancient English Poesie,* 12mo. 1764; by Mr. Steevens as one of *Twenty of the Plays of Shakspeare,* 8vo. 1766; and by Mr. Nichols in *Six Old Plays on which Shakespeare founded, &c.* printed for S. Leacroft, crown 8vo. 1778.

54. King John. Trag. by William Shakspeare. Fol. 1623. This is the genuine work of our matchless bard. The plot is from the English historians; and the scene lies sometimes in England, and sometimes in France. Dr. Johnson observes, that though it is not written with the utmost power of Shakspeare, it is varied with a very pleasing interchange of incidents and characters. The lady's grief is very affecting; and the character of the Bastard contains that mixture of greatness and levity which our author delighted to exhibit.

55. King John. Trag. altered from Shakspeare, by R. Valpy. 8vo. 1800. This alteration, which, generally speaking, is executed with judgment, was acted at Reading School, by Dr. Valpy's scholars, for the subscription to the Naval Pillar to be erected in honour of the naval victories of the present war.

56. King John. Trag. altered from Shakspeare, by J. P. Kemble. Acted at Drury Lane. 8vo. 1800.

57. King John. Hist. Trag. by Shakspeare, revised by J. P. Kemble, and now first published as it is acted at Covent Garden Theatre. 8vo. 1804.

58. King John and Matilda. Trag. by Robt. Davenport. Acted at the Cockpit, Drury Lane. 4to. 1655. This play was performed with great applause, and was published by one Andrew Pennycuicke, who himself acted the part of Matilda; no women having at that time ever appeared on the stage. The plot is taken from some circumstances in the same reign with the foregoing play, and the scene laid in England.

59. John Bon and Mast Parson. A Satire on the real Presence. This is a recent reprint of a rare interlude, originally from the press of John Daye and William Seves, 4to. 1548.

60. John Bull; or, *An Englishman's Fire-side.* Com. by Geo. Colman, jun. Acted at Covent Garden. 8vo. N. D. [1803.]

There is mirth, humour, interest, and pathos, in this piece, which met with extraordinary success on the stage, and still preserves its place in the public favour. The excellence of Mr. Johnstone, in the Irish innkeeper of Muckslush Heath, is too well known to need our praise: accident or necessity have brought many actors before the public as Brulgruddery; but, without meaning to detract from the merits of other performers who have assumed this character, we must be allowed to affirm, that by Mr. Johnstone alone has the meaning of the author been fully supported. It is the bow of Ulysses, which none but Ulysses can manage with address. Among his competitors, some have been rejected, others endured; but he alone has been crowned with the meed of universal approbation.

61. JOHN BULL AND BUONAPARTE; or, *A Meeting at Dover.* B. S. by J. C. Cross. 8vo. 1803.

62. JOHN COX, OF COLMISTON. Trag. by William Haughton (assisted by John Day). Acted 1599; but not printed.

63. JOHN THE BAPTIST. An Interlude, by Bishop Bale. 8vo. 1538. This is one of the earliest dramatic pieces printed in England; it is in metre, and in the old black letter, and the full title is as follows: *A trefe Comedie or Interlude of Johan Baptyste's preuchyng in the Wylderneſse, openynge the crafty Assaultes of the Hypocrytes, wyth the gloryouse Baptyſme of the Lord Jesus Christe.* It is reprinted in *The Harleian Miscellany*, vol. i. p. 97. From Mr. Joseph Cooper Walker's Historical Essay on the Irish Stage (*Transactions of the Royal Irish Academy*, vol. ii.) we learn, that this piece was acted by young men at the Market Cross in Kilkenny, on a Sunday, in 1552.

64. JOHNNE THE EVANGELISTE. An Interlude. 4to. 1566. Anonymous.

65. JOHN WOODVIL. Trag. by C. Lamb. This drama, which was never acted, is published in a small 8vo. volume, 1802, containing also Fragments of Robert Burton, author of *The Anatomy of Melancholy*. The tragedy is deficient both of plot and character, but is written in the kind of blank verse that was used by our old dramatists. The first four acts, abounding in bad jokes by drunken masters and drunken servants, may be said to be, like the tragedy of King Cambyses, *mixed full of pleasant mirth.* The whole fifth act is taken up with a dialogue between John and his sweetheart.

66. THE JOLLY CREW; or, *Tars at Anchor.* Int. Acted at Covent Garden, 1799.

67. JONAS. Trag. by Ralph Radcliff. Not printed.

68. JOSEPH. A piece with this title is mentioned in all the Catalogues. It is Goldsmith's *Sephompaneas.*

69. JOSEPH. A sacred Drama, by W. T. Procter. 8vo. 1802. A miserable production, of which the following is not the worst specimen that we could produce:

"Yonder my dear brethren are coming. And,
"Ah! my brother Benjamin I spy: my
"Own and youngest brother; the fav'rite son
"Of my father; tender, affectionate,
"And doating."—

70. JOSEPH ANDREWS. Farce, by S. J. Pratt. Acted at Drury Lane, for Mr. Bensley's benefit, April 20, 1778. Not printed.

71. JOSEPH MADE KNOWN TO HIS BRETHREN. Sac. Dr. trans-

lated from Madame Genlis, by Thomas Holcroft. 8vo. 1786.

72. JOSEPH'S AFFLICTIONS. This is one of those dramas which Kirkman (the first, we believe, who mentions it) appears not to have seen. It is perhaps a misprint for *Job's Afflictions*; a play written by Ralph Radcliff, and probably never printed. See Wood's *Athenæ*, i. 89. There was, however, an ancient poem, entitled "The "*tragedious* Troubles of the most "chaste and innocent Joseph, son "to the most innocent Patriarch "Jacob," written by William Forrest, which might have been mistaken for a play. See Wood's *Athenæ*, i. 125.

73. JOSEPH SOLD BY HIS BRETHREN. Sac. Dram. 8vo. 1789.

74. JOSHUA. By Samuel Rowley. Acted by the Lord Admiral's Servants, 1602. Not now known.

75. THE JOVIAL COBLER; or, *A Light Heart 's better than a Heavy Purse*. Burletta. 8vo. No date. [1749.]

76. THE JOVIALL CREW; or, *The Devill turn'd Ranter:* being a Character of the roaring Ranters of these Times, represented in a Comedie. Containing a true discovery of the cursed conversations, prodigious pranks, monstrous meetings, private performances, rude revellings, garrulous greetings, impious and incorrigible deportements of a sect (lately sprung up amongst us) called Ranters. Their names sorted to their severall natures, and both lively presented in action. 4to. 1651. Scene, London.

77. THE JOVIAL CREW; or, *The Merry Beggars*. Com. by Richard Brome. Acted at the Cockpit, Drury Lane, in the year 1641. 4to. 1652. D.C. Dedicated to Thomas Stanley, Esq. This play met with great success at its first appearance, and was frequently revived and performed with the same applause.

It was afterwards altered into a Comic Opera, by the addition of several songs by Mr. Roome, Mr. Concanen, and Sir William Yonge, and brought on the stage with its former title at Drury Lane Theatre in the year 1731; in which form it was since revived at Covent Garden, where it took a very successful run for several nights together, and afterwards brought many crowded houses, as well then as in succeeding seasons. 8vo. 1731. With the music prefixed to each song. It is far from an unentertaining piece, especially to those who are fond of the musical drama; yet it is mingled with so many absurdities and indelicacies, that the great approbation it met with cannot but be looked upon as a kind of reflection on the public taste.

78. A JOURNEY TO BRISTOL; or, *The Honest Welchman*. Farce, by John Hippisley. 8vo. [1731.] This is but an indifferent piece, and seems more calculated for the latitude of Bristol, to which place the author used annually to go at the head of a company of comedians, than to that of London. It was performed at Lincoln's Inn Fields Theatre, but with very little success. See THE CONNAUGHT WIFE.

79. A JOURNEY TO LONDON. Being part of a Comedy, by Sir John Vanbrugh. 8vo. 1728. This piece was left unfinished by its author; and falling into the hands of Mr. Cibber, became the groundwork of his admirable play, of *The Provoked Husband*. Prejudice against Cibber operated so violently on the production of that play, that the scenes written by

Yarlington, by mistake, fell under the particular censure of the audience, which entered the publication of this unfinished performance necessary to the justification of the author. Before the author died, he excused his not showing the performance to Mr. Cibber, till he had reviewed it, confessing the scenes were yet unfinished, too long, and irregular, particularly in the lower characters. He appeared also to have intended a different catastrophe, proposing that the conduct of the fine lady should be effected by a separate set between her husband, and the lord of the melody turned out of doors by him. It must be confessed, that the modern reformation by Lady Townly was never designed for reconcilement, and is more accurate and artificial; yet, since the appearance of *The Provoked Husband*, there has been no comedy produced which is altogether acted, or which is more generally admitted to an acquittance.

80. THE JUBILEE. Dram. Entertainment, by David Garrick. Acted at Drury Lane, 1769. Not printed. A spectacle rendered interesting by mute representations of a principal scene in each of the plays of Shakspeare. These groups were originally designed to form a part of the real Jubilee at Stratford. That attempt, however, having failed ridiculously, leaving Mr. Garrick (the steward and inventor of it) several hundred pounds out of pocket; he by means of the present exhibition (which was Mr. Wilson the portrait-painter's contrivance), at once reimbursed himself, and more successfully entertained the public for upwards of ninety evenings in the first season of the piece.—The music by Charles Dibdin. Mr. Lamb possesses a copy of this piece in MS.

81. THE JUBILEE OF 1802: or, *Prussia Gone*. G. D. by J. C. Cross. 8vo. 1802.

82. THE JUBILEE. Mus. Sketch (written by T. Dibdin). First acted at Covent Garden, Oct. 15, 1810, and several times repeated. It was a pleasing trifle, on occasion of the Jubilee to commemorate the entrance of the King on the 51st year of his reign. Music by Reeve. Not printed.

83. THE JUBILEE. A vocal pantomimic entertainment, by Joseph Kemp. Mus. D. Acted at the Theatre Royal, Haymarket, on the same occasion, Oct. 25, 1809 (by permission). Music by the author and D. Corri. 8vo. 1809. Part of the receipts of the house were appropriated to the poor of St. Martin's parish.

84. THE JUBILEE: or, *John Bull in all Dresses*. A grand National Pantomime, by the author of "Operations of the British "Army in Spain." As it was to have been acted by His Majesty's subjects, on the 25th of October 1809. 8vo. 1809. A political squib.

85. JUDAS. Play, by William Haughton, in conjunction with Samuel Rowley and William Borne. Acted in 1601. Not printed.

86. THE JUDGE. Com. by Philip Massinger. Acted by the King's Company. Licensed June 6, 1627. One of those destroyed by Mr. Warburton's servant.

87. THE JUDGMENT OF HERCULES. Masque, set by Dr. Greene. 8vo. 1740.

88. THE JUDGMENT OF MIDAS. Masque, by Christopher Smart. Printed in his "Poems on several "Occasions," 4to. 1752. This is

a classical and elegant performance.

89. THE JUDGMENT OF PARIS. A Masque, by W. Congreve. 4to. 1701. This is a very pretty piece of poetry, and has been frequently performed to music, by way of an Oratorio. It was originally composed by John Eccles, Mr. Finger, Mr. Purcell, and Mr. Weldon; and performed at the Theatre in Dorset Garden. This masque was composed in consequence of 200*l.* divided into prizes, offered by several persons of quality for the best musical compositions. The first prize was obtained by Weldon, the next by Eccles. Congreve, in a letter to a friend, dated March 26, 1701, mentions the performances of the several candidates: he adds, "I don't think any one "place in the world can show "such an assembly. The num- "ber of performers, besides the "verse-singers, was eighty-five. "The front of the stage was all "built into a concave with deal "boards; all which are faced "with tin, to increase and throw "forwards the sound. It was all "hung with sconces of wax- "candles, besides the common "branches of lights usual in the "playhouses. The boxes and pit "were all thrown into one; so "that all sat in common: and "the whole was crammed with "beauties and beaux, not one "scrub being admitted. The place "where formerly the music used "to play, between the pit and "stage, was turned into White's "chocolate-house; the whole fa- "mily being transplanted thither "with chocolate, cooled drinks, "ratifia, portico, &c. which every "body that would called for, the "whole expense of every thing "being defrayed by the sub- "scribers. I think, truly, the "whole thing better worth coming "to see, than the Jubilee." *Literary Relics*, p. 325.

90. THE JUDGMENT OF PARIS. An Entertainment of five Interludes, by Abraham Langford. 8vo. 1730. Printed at the end of *Bellaria*; or, *The Fair Unfortunate*; a romance.

91. THE JUDGMENT OF PARIS; or, *The Triumph of Beauty*. Past. Ballad Opera of one act. Performed at Lincoln's Inn Fields. 8vo. 1731.

92. THE JUDGMENT OF PARIS. A dramatic Pantomime, by John Weaver. 1732.

93. THE JUDGMENT OF PARIS. An English Burletta, in two acts, by Dr. Ralph Schomberg. Performed at the Haymarket with that degree of success which commonly attended our author's literary undertakings. 8vo. 1768.

94. JUGURTHA. P. by William Boyle. Acted in 1529. N. P.

95. JUGURTHA. Trag. by Dr. Gloster Ridley. This performance is still in manuscript; but an extract from it will be found in *The Gentleman's Magazine*, vol. xliv. p. 555.

96. JULIA; or, *The Italian Lover*. Trag. by Robert Jephson. Acted, a few nights, at Drury Lane. 8vo. 1787. It was founded on a real event in the island of Guernsey in 1726; and, but that Mr. Kemble's exertions in his part were so great, as to bring on a severe indisposition, in consequence of which the piece was laid by, it might have had a successful run.

97. JULIA; or, *Such Things were*. Trag. by Prince Hoare. Acted at Drury Lane, 1796. Not printed. See SUCH THINGS WERE.

98. JULIA AGRIPPINA, *Em-*

presse of Rome, her Tragedy, by Thomas May. The scene of this play lies in Rome, and the plot is taken from Tacitus and Suetonius. It was acted in 1628, and printed in 12mo. 1639 and 1654.

99. JULIA DE ROUBIGNE'. Tr. by Catherine Metcalfe. This was founded on Mr. Mackenzie's novel of the same name, and acted at Bath, 1790. Not printed.

100. JULIA OF LOUVAIN; or, *Monkish Cruelty*. D. S. by J. C. Cross. Acted at the Royal Circus. Printed in *Circusiana*, 12mo. 1809.

101. JULIAN AND AGNES; or, *The Monks of the Great St. Bernard*. Trag. by William Sotheby. Acted at Drury Lane, 1801. As a poem for the closet, this piece will rank highly; but, as an acting drama, had no success; being performed only three nights. 8vo. 1801.

102. JULIAN OF BRENTFORD. Acted at the Rose Theatre, Jan. 5, 1592. Not now known.

103. JULIAN THE APOSTATE. Acted also at the Rose Theatre, April 29, 1596. This play is not extant.

104. JULIANA, *Princess of Poland*. Tragi-Com. by John Crowne. 4to. 1671. Acted at the Duke of York's Theatre. This was the first, and indeed the most indifferent, of all Mr. Crowne's pieces. The story is founded on history, and the scene laid at Warsaw in Poland, at the meeting of the Ban and Areer Ban, armed in the field, for the election of a king.

105. JULIUS CÆSAR. Trag. by Alexander, Earl of Sterling. 4to. 1604; 1607; fol. 1637. This is by much the most regular dramatic piece of its noble author, at least in respect to the unity of action; yet he has run into the very same fault which Shakspeare had done before him, viz. the not closing the piece with the most natural and affecting catastrophe, viz. the death of Cæsar. Shakspeare, however, has made a noble use of his conspirators, and has drawn the characters of Antony, Brutus, and Cassius, in a manner that gives delight even in despite of the non-necessity of continuing the story. But this author has rendered them so cold and languid, that the reader is apt to wish he had sacrificed them all at once to the manes of the murdered emperor. His style is sententious, yet neither pure nor correct, for which however his lordship pleads his country. Scene, Rome.

106. JULIUS CÆSAR. Trag. by W. Shakspeare. Fol. 1623. The story of this tragedy is from history. What may be considered as faulty in it we have hinted at in our mention of the last-named play, but the beauties of it are innumerable and inimitable. The speeches of Brutus and Antony over Cæsar's body, are perhaps the finest pieces of oratory in the English language; the first appearing unanswerable till the second comes to overthrow its effect; nor can there be a finer scene of resentment and reconciliation between two friends, than that of Brutus and Cassius in the fourth act. The Duke of Buckingham, however, aware of the faults we took notice of in regard to the catastrophe, has divided the two revolutions in this piece, and formed out of them two plays; the one called JULIUS CÆSAR, the other MARCUS BRUTUS. Under the account of the latter, the reader will find the reason why neither of them came on the stage.

107. THE TRAGEDY OF JULIUS

CÆSAR, *with the Deaths of Brutus and Cassius, written originally by Shakspeare; altered by Sir William Davenant and John Dryden. Acted at Drury Lane.* 12mo. 1719. This seems to be a publication of the playhouse-copy, with alterations for the stage, which perhaps were traditionally ascribed to Davenant and Dryden; how truly, let any person determine, after reading the following ridiculous rant, which is added at the close of the fourth act, and was spoken by Mr. Walker, when he performed the character of Brutus, at Covent Garden theatre:

"Sure they have rais'd some devil to their aid,
"And think to frighten Brutus with a shade:
"But ere the night closes this fatal day,
"I'll send more ghosts this visit to repay."

108. JULIUS CÆSAR. Trag. by J. Sheffield, Duke of Buckingham, with a prologue and chorus. 4to. 1722.

109. JULIUS CÆSAR. Tr. translated from Voltaire. See DEATH OF CÆSAR.

110. THE JUNCTO. Farce. This is a political and religious satire, forming Nos. 37, 38, of *The High German Doctor*. 12mo. 1715. Dr. Sacheverell, the Earl of Oxford, and Lord Bolingbroke, are characterized, as Bungey, Hermodactyl, and Gambol.

111 JUNIUS BRUTUS. See LUCIUS JUNIUS BRUTUS.

112. THE JUNTO; or, *The interior Cabinet laid open.* A state Farce, now acting on the most capital Stage in Europe. 8vo. 1778. A despicable political catchpenny.

113. JUPITER AND ALCMENA. A Burletta, by Charles Dibdin. Acted at Covent Garden, 1781. The songs only printed. This piece was taken from Dryden's *Amphytrion*, but met with no approbation on the stage. It was acted only two nights.

114. JUPITER AND EUROPA; or, *The Intrigues of Harlequin.* Pant. Acted at Lincoln's Inn Fields, 1723. Not printed.

115. JUPITER AND IO. Drama, by Thomas Heywood. 12mo. 1637. Printed in his "Pleasant "Dialogues and Dramas," &c

116. JUPITER AND IO; with a Comic Interlude, called *Mother Shipton's Wish*; or, *Harlequin's Origin.* Acted at Goodman's Fields, 1735. Not printed.

117. THE JUROR. Farce, by W. B. formerly of St. John's College, Cambridge. 8vo. 1718. Never acted.

118. THE JUST GENERAL. T. C. by Cosmo Manuche. 4to. 1650. This piece was intended for the stage, but never acted. Yet, although it was a first attempt of the author's, it is far from contemptible.

119. JUST IN TIME. Com. Op. by Thomas Hurlstone. Acted at Covent Garden. 8vo. 1792. There is a considerable degree of farcical humour in this piece, which was favourably received.

120. THE JUST ITALIAN. Tr. Com. by Sir W. Davenant. Acted at Black Friars. 4to. 1630. Scene, Florence.

121. JUSTICE BUSY. A Com. by John Crowne. Acted at Lincoln's Inn Fields about 1699. Not printed. Downes, the prompter, who alone mentions it, says it was "well acted, yet proved not a "living play: however, Mrs. "Bracegirdle, by a potent and "magnetic charm in performing

"a song in it, caused *the stones of "the streets to fly in the men's "faces.*" It is not very easy to understand this.

122. JUSTICE TRIUMPHANT; or, *The Organ in the Suds.* Farce of three acts. 8vo. 1747. This piece relates to some proceedings then lately transacted in a village near London.

123. JUVENILE FRIENDSHIP; or, *The Holidays.* A Drama, in three acts. This was printed, with *The Arrogant Boy,* 8vo. 1802. Never acted.

K.

KEN

1. KAIS; or, *Love in the Deserts.* Opera, in four acts. Performed at Drury Lane. With a few words by way of preface. By I. Brandon, author of *Fragments after Sterne,* &c. 8vo. 1808. This piece is founded on the *Loves of Mejnoun and Leila,* a charming Persian romance, by Mr. D'Israeli. The dialogue is not ill written; but it wanted enlivening; and to the splendid pageantry, and delightful music (by Messrs. Braham and Reeve), the piece was almost wholly indebted for its favourable reception on the stage.

2. KEEP YOUR OWN SECRET. Com. translated from the *Nadie Fie su Secreto* of Calderon. 8vo. 1807. Never acted.

3. THE KEEPERS DISTRACTED. Farce. This is only mentioned in Mears's Catalogue, and was probably never printed.

4. KENNETH, KING OF SCOTS; or, *The Female Archers.* Mus. Dr. by Archib. M'Laren. Acted at the Theatre Royal, Edinburgh. 12mo. 1807. This piece was also acted at Aberdeen, Dumfries, Perth, Berwick, &c.

KEN

5. KENSINGTON GARDENS; or, *The Pretenders.* Com. by John Leigh. 8vo. 1720. This was acted at Lincoln's Inn Fields Playhouse, with some success. Dedicated to Lord Brooke.

6. KENSINGTON GARDENS; or, *The Walking Jockey.* Interlude, by James Cobb. Acted at the Haymarket, 1781. N.P. This was produced for Mr. Wilson's benefit. The principal characters were those of a purblind old man, constantly endeavouring to conceal his infirmity, and thence making himself a subject for laughter; and a city smart parading about London always booted and spurred, though it is well known that he has no horse to ride. The ridicule was well directed, but rather feebly sustained.

7. THE KENTISH BARONS. Op. by the Hon. Francis North. Acted at the Haymarket. 8vo. 1791. This piece is well written, and was favourably received.

8. THE KENTISH ELECTION. Com. by L. N. 8vo. 1735. An obscene catchpenny.

9. KENTISH FAYRE; or, *The Parliament sold to their best Worth.* Rochester printed. 4to. 1648. This is a satirical play, written to expose Oliver Cromwell, &c.

10. A KEY TO THE LOCK. C. in two acts. Performed at the Haymarket. 8vo. 1788. In imitation of Fielding, and Dr. Drake in the 17th century, this author has announced, in the title-page, that his piece was d——d. It is a translation from the *Gageure Imprévue* of Mons. Sedaine; but the *hinge* on which the whole turns is too trifling and improbable to merit any attention.

11. THE KEY OF THE GARDEN. T. C. by —— Young. Never acted. 12mo. 1801. Printed at Dundee.

12. KILLING NO MURDER. F. by Theodore Edward Hook. Acted at the Haymarket with great success. 8vo. 1809. The Lord Chamberlain having refused to license this piece as originally written, the author was compelled to write one of the scenes anew: at which being very indignant, he has told his tale in a long preface (which we think had been as well omitted); and has annexed the scene that was objected to, as ridiculing the Methodists.

13. THE KIND KEEPER; or, *Mr. Limberham.* A Comedy, by J. Dryden. Acted at the Duke's Theatre. 4to. 1680. This play was intended as an honest satire against the crying sin of keeping; but, in short, it exposed the keeping part of the town in so just a manner, and set them in so ridiculous a light, that, unable to stand the lash of the poet's pen, aided by the force of comic representation, they found means to stop the play after a run of only three nights; which gave rise to the following distich:

"They damn'd the play all at one fatal blow,
"And broke the glass that did their picture show."

There are, however, several parts of it by much too loose for modest ears, or for a moral and well-regulated stage. The author has borrowed some of his incidents from French and Italian novels; for instance, Mrs. Saintly's discovering Goodall in the chest, taken from Cynthio's Novels, part i. Dec. 3, Nov. 3; and Mrs. Brainsick's pinching and pricking him, from M. S. Bremond's *Triumph of Love over Fortune.* The scene lies at a boarding-house in London.

14. A KING AND NO KING. Tr. Com. by Beaumont and Fletcher. 4to. 1619; 8vo. 1778. This play was very roughly handled by Rymer; but, as he dealt no less severely with the works of the immortal Shakspeare, his censures ought to have but little influence over our opinions; and this piece, amongst others, stands up in evidence against his judgment; it having always met with success whenever acted or revived, unless we except its last appearance at Covent Garden, Jan. 13, 1788, when it was very coldly received. Dryden has defended this play from the severity of Rymer, and on such a subject he well deserves to be heard. Speaking of the plots of Beaumont and Fletcher, he observes, "The best of their designs, "the most approaching to anti-"quity, and the most conducing "to move pity, is *The King and* "*no King*; which, if the farce "of Bessus were thrown away,

" is of that inferior sort of trage-
" dies which end with a prosper-
" ous event. It is probably de-
" rived from the story of Œdipus,
" with the character of Alexander
" the Great in his extravagancies
" given to Arbaces. The taking
" of this play, amongst many
" others, I cannot wholly ascribe
" to the excellency of the action;
" for I find it moving when it
" is read: 't is true, the faults
" of the plot are so evidently
" proved, that they can no longer
" be denied. The beauties of it
" must, therefore, lie either in the
" lively touches of the passion;
" or we must conclude, as I think
" we may, that even in imperfect
" plots, there are less degrees of
" nature, by which some faint
" emotions of pity and terror are
" raised in us; as a less engine
" will raise a less proportion of
" weight, though not so much as
" one of Archimedes's making;
" for nothing can move our na-
" ture, but by some natural rea-
" son, which works upon passions.
" And since we acknowledge the
" effect, there must be something
" in the cause."—Scene, for the most part of the play, in Iberia. The first edition says it was acted at the Globe, the others at Black Friars.

15. THE KING AND QUEEN'S ENTERTAINMENT AT RICHMOND, *after their Departure from Oxford; in a Masque presented by the most illustrious Prince, Prince Charles (afterwards King Charles II.)*, Sept. 12th, 1634. 4to. 1636. The occasion of this masque was the Queen's desire of seeing the Prince dance, who was then not much above six years old. The dances were composed by Simon Hopper, the music by Charles Colman; and the parts of the Captain and Druid were performed to the greatest degree of excellency by the then Lord Buckhurst, and Mr. Edward Sackville.

16. THE KING AND THE MILLER OF MANSFIELD. Dram. Tale, by R. Dodsley. Acted at Drury Lane. 8vo. 1737. The plot of this little piece is built on a traditional story in the reign of our King Henry II. The author, however, has made a very pleasing use of it, and wrought it out into a truly dramatic conclusion. The dialogue is natural, yet elegant; the satire poignant, yet genteel; the sentimental parts such as do honour both to the head and heart of its author; and the catastrophe, though simple, yet affecting, and perfectly just. The scene lies in and near the Miller's house in Sherwood Forest, near Nottingham. It had great success.

17. THE KING AND THE SUBJECT. Trag. by Philip Massinger. The title is thought to have been afterwards altered to THE TYRANT. Licensed, June 5, 1638. THE TYRANT was one of those destroyed by Mr. Warburton's servant.

18. THE KING CANNOT ERR, &c. Com. 12mo. No date. [1762.] The title-page of this strange incoherent performance is too long to be here inserted. The author of it, who was evidently disordered in his senses, dedicates *to his Infant Royal Highness the Prince of Wales, on the eighth day of his birth, by way of desert to his Christening, who was born on the twelfth day of the eighth month, in the twelfth year of the last two hundred and fifty years, which make the twenty-fourth part of six thousand years.* He signs his name Ame [i. e. Adam Moses Emanuel] Cooke.

19. KING CHARLES, KING

EDWARD, KING HENRY, KING LEAR, KING RICHARD, &c.—See CHARLES, EDWARD, HENRY, LEAR, RICHARD, &c.

20. THE KING IN THE COUNTRY. A Dramatic Piece, of two acts, by F. G. Waldron. Acted at Richmond and Windsor, 1788. 8vo. 1789. This piece is taken from the under-plot in the first part of *King Edward the Fourth*; written by Thos. Heywood: the dialogue a little altered, to render it fit for modern representation, and a few passages added, for connexion and conclusion. It was first performed after His Majesty's return from Cheltenham.

21. THE KING'S BENCH. See ABROAD AND AT HOME.

22. THE KING'S ENTERTAINMENT AT WELBECK, in Nottinghamshire, a seat of the Earl of Newcastle, at his going to Scotland in 1633, by Ben Jonson. Fol. 1640; 8vo. 1756. The Duchess of Newcastle, in the Life of her Lord, gives the following account of this entertainment: "When "His Majesty was going into "Scotland to be crowned, he took "his way through Nottingham-"shire; and lying at Worksop "Manor, hardly two miles distant "from Welbeck, where my Lord "then was, my Lord invited His "Majesty thither to a dinner, which "he was graciously pleased to "accept of. This entertainment "cost my Lord between four and "five thousand pounds." *Life of the Duke of Newcastle*, p. 183.

23. THE KING'S MISTRESS. This play was entered on the book of the Stationers' Company, Sept. 9, 1653; but seems not to have been printed.

24. THE KISS ACCEPTED AND RETURNED. Operetta, by James Ayre. Acted at the Haymarket, 1744. Not printed.

25. THE NEW JIGG OF THE KITCHEN STUFF WOMAN. By William Kempe. Entered in the book of the Stationers' Company, in 1595.

26. A KNACKE HOW TO KNOWE A KNAVE. Com. Anonym. 4to. 1594. This piece seems to have been like some of the drolls or medleys performed at our fairs. It is said to have been sundry times played by Edward Allen, with Kemp's applauded merriments of the men of Goteham, in receiving the king into Goteham. The serious part of this play is the story of Edgar, Athelwold, and Elfrida. It is printed in the old black letter, and exposes the vices of the age as detected by honesty.

27. A KNACK HOW TO KNOWE AN HONEST MAN. *A pleasant conceited Comedie*, several times acted. Anonym. 4to. 1596. The scene lies in Venice, and the piece is not divided into acts. It was entered on the book of the Stationers' Company, Nov. 26, 1596, by Cuthbert Burbye.

28. KNAPSCHOU, THE FOREST FIEND. Pant. Bal. Acted at the Lyceum, 1809, with great success. Music by C. Smith. Not printed.

29. THE KNAVE IN GRAINE; or, *Jack Cottington*. A Play, entered on the book of the Stationers' Company, June 18, 1639, but probably not printed.—There is, however, a drama under the title of THE KNAVE IN GRAIN, in the List of Plays printed for Bentley and Magnes, who published a Collection of Lee's Plays, in one volume 4to. 1687. At the end of which volume their Catalogue is printed.

30. THE KNAVE IN GRAIN NEW VAMPT. Com. Acted with great success at the Fortune. 4to. 1640, by J. D. The incident of Julio's cheating his drunken guests, is repeated by Kirkman in his *English Rogue*, part iii. ch. 13. as is also that of his cheating the countryman of the piece of gold, in *The Account of the hard Frost of* 1684, in 8vo. p. 41. But, contrary to the usual custom, these writers have stolen those incidents from the play, instead of the play being founded on their writings. Scene, Venice.

31. A KNAVE IN PRINT; or, *One for Another*. Com. by Wm. Rowley. Entered on the book of the Stationers' Company, Sept. 9, 1653, but not printed.

32. KNAVE OR NOT. Com. by Thomas Holcroft. Acted at Drury Lane. 8vo. 1798. Though we do not think this play the best of its author's dramatic productions, yet it certainly possesses considerable merit; and was driven from the stage, we think, from a spirit of party, more than of deliberate judgment.

33. KNAVERY IN ALL TRADES; or, *The Coffeehouse*. Com. Anon. 4to. 1664. This play was acted by a company of London apprentices in the Christmas holidays, and, as it is said in the title-page, with great applause. This applause, however, was probably no more than their own self-approbation; it being a very indifferent performance, and not entitled to success in any one of the regular theatres.

34. THE KNAVES. A Play. Acted in the year 1613. Not printed. See Mr. Malone's *Attempt to ascertain the Order of Shakspeare's Plays*, p. 331.

35. THE KNIGHT OF MALTA. Tragi-Comedy, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. Scene, Malta.

36. THE KNIGHT OF MALTA, Tragi Com. Altered from Beaumont and Fletcher, and acted at Covent Garden, April 23, 1783. Not printed. It was performed for Mr. Quick's benefit, but not repeated.

37. THE KNIGHT OF THE BURNING PESTLE. Com. by Beaumont and Fletcher. 4to. 1613; 4to. 1635; 8vo. 1778. From the dedication of the first edition of this play, it appears to have been written in 1611, and not well received when acted on the stage. The names of Beaumont and Fletcher are not on the title-page of the first publication of it. See *Supplement to Shakspeare*, vol. i. p. 194. After the Restoration it was revived with a new prologue, spoken by Mrs. Ellen Gwynn, instead of the old one in prose, which was taken verbatim from that before Lyly's *Sapho and Phao*. The citizen and his wife introduced on the stage in this play, are probably in imitation of the four gossips, lady-like attired, in Ben Jonson's *Staple of News*, who remain on the stage during the whole action, and criticise upon each scene.

38. THE KNIGHTS. Com. of two acts, by Samuel Foote. 8vo. 1754. This piece made its first appearance at the Little Theatre in the Haymarket, about the year 1747, and at that time terminated with a droll concert of vocal music between two cats, in burlesque of the Italian comic operas. As this, however, was only temporary, the author, to adapt it more properly to true dramatic taste, and render it a more perfect farce, has wound up a conclusion for it,

which, however, even as it now stands, is scarcely so conclusive or so natural as it could be wished. This fault, however, is amply made amends for, by its possessing in the highest degree a much more essential excellence of comedy, viz. great strength of character, and the most accurate and lively colouring of nature. His two knights, Sir Penurious Trifle and Sir Gregory Gazette (the first of which has the strongest passion for perpetually entertaining his friends with a parcel of stale, trite, insignificant stories; and the latter, who is possessed with a most insatiable thirst for news, without even capacity sufficient to comprehend the full meaning of the most familiar paragraph in a public journal), are very strongly painted. The first of them received additional life from the admirable execution of the author in his representation of the character, in which indeed it has been reported, that he mimicked the manner of a certain gentleman in the west of England; and the other seems to have afforded a hint to a writer since, viz. Mr. Murphy, in his *Upholsterer*, to expatiate still more largely on this extravagant and absurd kind of folly. His other characters of Tim and Miss Suck, with the scene of courtship introduced between them, though not absolutely new in the first conception, yet are managed after a new manner, and always gave great entertainment in the representation. It was acted at Drury Lane.

39. A new Scene for the Comedy, called, THE KNIGHTS; or, *Fresh Tea for Mr. Foote.* A satire on some public speakers in the House of Commons of Ireland. Printed in Dublin. Reprinted in London, 8vo. 1758.

40. THE KNIGHTS OF THE POST; or, *The Blackmoor washed White.* Farce, taken from the novel of *Gil Blas.* It was acted for Mr. Stephen Kemble's benefit, at Newcastle, 1797.

41. THE KNOT OF FOOLS. Play. Acted in the year 1613. (See Mr. Malone's *Attempt*, p. 331.)

42. KNOW YOUR OWN MIND. Com. by Arthur Murphy. Acted at Covent Garden, 1777, with considerable success. Printed 8vo. 1778. This comedy is founded on the *Irrésolu* of Destouches; but is by no means a translation, or servile copy of it. An original vein of English humour animates the dialogue; and characters not in the French piece, particularly those of Miss Neville and Dashwood, are happily introduced and faithfully delineated. The latter is universally allowed to be intended for the late Mr. Foote. The sentimental slander of Malvil is judiciously opposed to the unguarded pleasantry of Dashwood, and the whole deserves to be spoken of in the highest terms of approbation. Where Dashwood says, "I saw him, five times in "one winter, upon the fire, at "Bath, for cheating at cards," the author evidently had an eye to Baron Newman, at that time a notorious gambler, whom an unlucky incident, that happened at picquet, raised into great notoriety. A gentleman, with whom he was playing, suspecting that the Baron had concealed a card under his hand, which was extended on the table, seized a fork that happened to be near, and thrusting it at once through the Baron's hand, which he fastened to the table, he

exclaimed, "Monsieur Baron, if "you have not a card under your "hand, I beg your pardon." On releasing the hand, a card was found. After this incident, the Baron generally wore a muff.

43. THE KNOWING ONES TAKEN IN. A Musical Piece, in two acts. This was taken from Holman's comic opera, called, *Abroad and at Home*, and performed at Edinburgh, 1797.

L.

LAD LAD

1. THE LABYRINTH; or, *The Fatal Embarrassment*. Trag. from Corneille. Dublin printed, 8vo. 1795.

2. THE LABYRINTH; or, *The Mad Cap*. Ball. Acted at Drury Lane. 8vo. 1796.

3. THE LAD OF THE HILLS; or, *Wicklow Gold Mines*. Com. Op. by John O'Keeffe. Acted at Covent Garden, 1796. Subsequently reduced to an afterpiece, and called *Wicklow Gold Mines*. Printed 8vo. 1798, under the title of *The Wicklow Mountains*.

4. THE LADIES' FROLICK. Op. altered from *The Jovial Crew*, by James Love. [Dance.] Acted at Drury Lane, 1770. Not printed.

5. THE LADIES OF CASTILE. Trag. in five acts, by M. Warren. 12mo. Boston (America), 1790. Taken from an ancient story, in the annals of Spain, in her last struggles for liberty, previous to the complete establishment of despotism, by the family of Ferdinand.

6. THE LADIES OF THE PALACE; or, *The New Court Legacy*. Ballad Opera, of three acts. 8vo. 1735. Court scandal.

7. THE LADIES' PRIVILEGE. Com. by Hen. Glapthorne. Acted at Drury Lane, and twice at Whitehall, before their Majesties, 4to. 1640. Scene, Genoa. This is an ingenious and interesting play.

8. THE LADIES' SUBSCRIPTION. Dramatic Performance, designed for an introduction to a dance, by John Cleland. 8vo. 1755. Printed at the end of *Titus Vespasian*.

9. THE LADIES' TRIAL. Tragi-Comedy, by John Ford. Acted at Drury Lane. 4to. 1639. The scene lies in Genoa, and the prologue is subscribed by Mr. Bird; but whether it was written, or only spoken, by him, is not absolutely apparent. Ben Jonson, a bitter enemy of Ford's, charges the latter with having stolen a character in this play from him.

"Playwright (i. e. Ford), by chance, hearing *toys I had writ*,
"Cry'd to my face, they were th' elixir of wit.
"And I must now believe him; for to-day
"Five of my jests, then stolen, pass'd him a play."

10. THE LADLE. Entertainment of Music, altered from Prior

[by Charles Dibdin]. 8vo. 1773. One of the interludes performed at Sadler's Wells.

11. LADY ALIMONY; or, *The Alimony Lady*. Com. Anonymous. 4to. 1659. Said in the title-page to be duly authorized, daily acted, and frequently followed.

12. THE LADY CONTEMPLATION. Com. in two parts, by the Duchess of Newcastle. Fol. 1662. Three scenes in the first, and two in the second part, were written by the Duke.

13. THE LADY ERRANT. Tragi-Com. by W Cartwright. 8vo. 1651. This was by some esteemed an excellent comedy. The scene lies in Cyprus.

14. LADY JANE. Play, in two parts, by Henry Chettle, in conjunction with Dekker, Heywood, and Webster. Both parts acted in 1602. Not printed.

15. LADY JANE GRAY. Trag. by N. Rowe. Acted at Drury Lane 4to. 1715. This is an admirable piece, though not now on the acting list of plays. Mr. Edmund Smith had an intention of writing a tragedy on the subject of Lady Jane Gray, according to the history which Mr. Banks followed; and at his death left some loose hints of sentiments, and short sketches of scenes. From the last of these Mr. Rowe acknowledges he borrowed part of one which he has inserted in this play, viz. that between Lord Guilford and Lady Jane Gray in the third act. The quarrel and reconciliation between Lord Guilford and Lord Pembroke are very fine; and the scene of Lady Jane, previous to her mounting the scaffold, has abundance of the pathos in it. On the whole, we may venture to pronounce it equal to any, and superior to most, of the dramatic pieces of this admirable author. The scene lies in London.

16. THE LADY OF PLEASURE. Com. by Ja. Shirley. Acted at the private house, Drury Lane. 4to. 1637. The incident of Kickshaw's enjoying Aretina, and thinking her the devil, is a circumstance that this author has also introduced into his *Grateful Servant*, and Mrs. Behn has copied it in her play of the *Lucky Chance*. Scene, the Strand.

17. THE LADY OF THE MANOR. Com. Op. by Dr. Kenrick. Acted at Covent Garden. 8vo. 1778. This is taken from Charles Johnson's *Country Lasses*; or, *The Custom of the Manor*.

18. THE LADY OF THE MAY. A Masque, by Sir Philip Sydney. This piece was presented to Queen Elizabeth, in the gardens at Wanstead, in Essex, and is printed together with some poems at the end of the *Arcadia*.

19. THE LADY OF THE ROCK. Melo-Drame, by Thos. Holcroft. Acted at Drury Lane. 8vo. 1805. The circumstances of the story (which is derived from Mrs. Murray's *Companion to the Highlands*) were more calculated to excite horror than pity; but the piece was several times acted, though it encountered much opposition.

20. THE LADY'S CHOICE. Petite Piece, of two acts, by Paul Hiffernan. Performed at Covent Garden. 8vo. No date. [1759.] It was acted a few nights, but with no success. The characters are not ill drawn; but the piece is barren of incident. It is dedicated to the Duchess of Hamilton.

21. THE LADY'S LAST STAKE; or, *The Wife's Resentment*. Com. by C. Cibber. Acted at the Haymarket. 4to. No date. [1708.] This is very far from a bad comedy.

The plot of it seems in some measure borrowed from Burnaby's *Reformed Wife*; but the manners, the style, and many of the incidents, are original, and do honour to their author.

22. THE LADY'S LECTURE. A theatrical Dialogue, between Sir Charles Easy and his marriageable Daughter. By C. Cibber. 8vo. 1748.

23. THE LADY'S OPERA, with a new Introduction. Performed at Covent Garden, 1781. This was only the *Beggar's Opera*, with the *characters entirely personated by females*. The manager was probably induced to bring it forward in this manner, by the great success which attended the *Beggar's Opera*, with the *characters reversed*, at the Haymarket.

24. THE LADY'S REVENGE; or, *The Rover reclaim'd*. Com. by William Popple. Acted at Covent Garden. 8vo. 1734.

25. THE LADY'S TRIUMPH. Comic Op. by Elk. Settle. 12mo. 1718. This piece was performed, by subscription, at the Theatre in Lincoln's Inn Fields. The entertainments set to music (amongst which was *Decius and Paulina*) were written by Mr. Lewis Theobald.

26. THE LADY'S VISITING DAY. Com. by Charles Burnaby. 4to. 1701. Acted, one night only, at Lincoln's Inn Fields. Scene, London.

27. THE LAKERS. Com. Op. of three acts. 8vo. 1798. Never performed. This is a lively burlesque on the fashionable propensity of lake-visiting. The several characters are humorously sustained; particularly that of a botanical aunt, called Miss Beccabunga Veronica, of Diandria Hall, intended for Mrs. Mattocks, if the piece had reached the stage.

28. THE LAME LOVER. Com. by Samuel Foote. Acted at the Haymarket. 8vo. 1770. This piece, though little inferior to any performance of the same writer, did not meet with equal success. Sir Luke Limp, the Sergeant, and his son, are admirable portraits.

29. THE LANCASHIRE WITCHES. Comedy, by Thomas Heywood. Acted at the Globe. 4to. 1634. The author was assisted by Richard Brome in the composition of this play. The foundation of it in general is an old English novel; but that part of it in which Whetstone, through the means of his aunt, revenges himself on Arthur, Shakstone, and Bantam, for their having called him *Bastard*, is borrowed from the History of John Teutonicus, of Holberstadt, in High Germany, who was a known bastard, and a noted magician, and whose story is related at large by the author, in his *Hierarchy of Angels*, lib. viii. p. 512.—In the title-page it is called *The Late Lancashire Witches*; the running-title is, *The Witches of Lancashire*.

30. THE LANCASHIRE WITCHES, *and Teague O'Divelly the Irish Priest*. Com. by Thomas Shadwell. Acted at the Duke's Theatre. 4to. 1682. This play is in some measure on the same foundation with the foregoing one. It was, however, written in the time of high contests between the Whig and Tory parties; and therefore met with strong opposition from the Papists, on account of the character of Teague O'Divelly. Its own merit, however, and a very strong party which was raised to support it, enabled the piece to stand its ground in spite of all enmity and ill-nature.

31. THE LANCASHIRE WITCHES; or, *The Distresses of Harlequin*,

Pant. (we believe) by Charles Dibdin. Acted at the Circus. Songs, &c. only printed. 8vo. 1783.

32. THE LAND OF SIMPLICITY. By C. Dibdin. Acted at the Circus. Not printed.

33. THE LAND WE LIVE IN. Com. by Francis Ludlow Holt. Acted at Drury Lane, one night only. 8vo. 1805. The whole comic strength of the house was called forth in the service of this piece; but it was in itself so destitute of plot, and of stage effect, and so tedious in details that had neither interest nor humour to recommend them, that, although we cannot deny the author the merit of much good writing, sound morality, and just sentiment, it was, as an *acting* drama, deservedly condemned by as patient and candid an audience as we remember to have seen on such an occasion. Instead of a prologue, it was introduced by a prelude; in which Mr. Elliston, who personated the author, was, by the accidental falling of a scene on the back part of his head, most *ominously* distressed almost as soon as he had announced to a friend that he had a play coming out. Mrs. Jordan was to have spoken the epilogue; but *sudden indisposition*, for which it would not be difficult to assign a cause, prevented her, and the epilogue was not delivered. —The day following appeared this notice: "*The Land we Live in.* "On the various readings and re- "hearsals of this play, it was ho- "noured with the most distin- "guished and liberal commenda- "tions; but, from various causes, "it was not so fortunate as to "meet with general applause on "its first representation, on Sa- "turday night. The author has "been advised by his friends to "submit it to the judgment of the "public in general, who, by a "perusal of it, may form their "own opinions on its real or pre- "tended merits; it will be pub- "lished, therefore, on Saturday "next; to which will be annexed, "the prelude, epilogue, and a "preface, by the author of the "play." In his preface, Mr. Holt states, "that his piece had not a "candid hearing." This, however, we positively deny; but, though there were insurmountable obstacles to its success on the stage, it may afford some pleasure in the perusal.

34. LANDGARTHA. Tragi-Com. by Henry Burnell. 4to. 1641. Acted at Dublin in 1639, with great applause. The author, having failed in a former dramatic attempt, ensures the success of this by introducing it to the world with a prologue, spoken by an Amazon with a battle-ax in her hand, in imitation of Ben Jonson's prologue to the *Poetaster*. The plot of the play is founded on the Swedish history, being the conquest of Fro (or Frollo) King of Sweden, by Regner (or Reyner) King of Denmark, with the repudiation of Regner's Queen Landgartha. The dedication has also somewhat very whimsical in it, being, *To all fair, indifferent fair, virtuous that are not fair, and magnanimous ladies.* Scene, Suevia, or Suethland.

35. LANDGARTHA; or, *The Amazon Queen of Denmark and Norway.* An Entertainment, designed for their Royal Highnesses the Prince and Princess of Denmark, by Joshua Barnes. This piece is still in MS. in the library of Emanuel College, Cambridge. It is on a story from the same history as the former; and the au-

thor has noted that it was finished May 29, 1683, almost a month before the nuptials of their Royal Highnesses.

36. THE LANGUISHING LOVER; or, *An Invocation to Sleep*. A Musical Interlude, by D. Bellamy. 12mo. 1746.

37. LANNIVE'S FESTIVALS. Of this piece we can give no account. It is in none of the catalogues; but we are assured that it exists.

38. LAOEUDAIMONOS; or, *A People made Happy*. Masque. Acted at Drury Lane, May 19, 1789, for the benefit of Mr. Wrighten. Not printed.

39. THE LAST OF THE FAMILY. Comedy, by Richard Cumberland. Acted at Drury Lane, May 8, 1797, for the benefit of Mr. Bannister, jun. and well received. 8vo. 1797.

40. THE LATE REVOLUTION; or, *The Happy Change*. Tragi-Com. Acted throughout the English dominions, in the year 1688. 4to. 1690. It is said in the title-page to be written by a person of quality. From the time in which this piece was produced, it will readily be concluded to be, as it really is, entirely political.

41. LAUGH WHEN YOU CAN. Comedy, by Frederic Reynolds. Acted at Covent Garden. 8vo. 1799. Like most of its author's dramas, the success of this play on the stage was great, owing to the exertions of the performers for whom the several parts were respectively written. It does not bring all its advantages with it into the closet.

42. THE LAUGHABLE LOVER. Comedy, in five acts, by Carol O'Caustic. 8vo. 1805. Printed at Tetbury.

43. LAURA; or, *Who's to have Her?* Opera, in three acts, by John Sharpe, of Sheffield. Performed at the theatre in that town, 1791. In the advertisement it was mentioned that it would shortly be published; but, as it was unsuccessful in the representation, we believe it was not printed.

44. LAVINIA. Dram. Poem, in five acts, written on the model of the ancient Greek tragedy. A specimen of this piece, with proposals for its publication by subscription, were distributed with one of the numbers of *The Monthly Review*, for 1791; but we are doubtful whether it was ever printed.

45. THE LAW AGAINST LOVERS. Tragi-Com. by Sir W. Davenant. Fol. 1673. This play, which met with great success, is a mixture of the two plots of Shakspeare's *Measure for Measure*, and *Much ado about Nothing*. The characters, and almost the whole language of the piece, are borrowed from that divine author; all that Sir William has done being to blend the circumstances of both plays together, so as to form some connexion between the plots, and to soften and modernize those passages of the language which appeared rough or obsolete. The scene, Turin.

46. THE LAW CASE. A Play. Entered on the book of the Stationers' Company, Nov. 29, 1653, but not printed.

47. THE LAW OF LOMBARDY. Trag. by Robert Jephson. Acted at Drury Lane. 8vo. 1779. This play, which in its plot resembles *Much ado about Nothing*, was not so successful as the former production of the same author. It was acted nine nights, and then laid aside. Dedicated to the King.

48. THE LAWS OF CANDY. Tragi-C medy, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778.

This is one of the most indifferent of these authors' plays, and has not been acted for many years. The scene in Candia.

49. LAW TRICKS; or, *Who would have thought it?* Com. by John Day. Divers times acted by the children of the Revels. 4to. 1608. This is an admirable play.

50. THE LAWYER. Com. of two acts, by —— Williamson. Acted at the Haymarket, 1783. Not printed. There was considerable merit in this play, which was performed for Mrs. Bulkley's benefit, and was well received. It appeared, however, to disadvantage; being, as we understood, a five act piece reduced, for the occasion, to two.

51. THE LAWYERS. Dr. translated from the German of Iffland, by C. Ludger. 8vo. 1799. Never acted. This is not a bad play; but we suspect the translator to be a foreigner not well versed in the English tongue.

52. THE LAWYER'S FEAST. Farce, by Ja. Ralph. 8vo. 1744. This little piece was performed at the Theatre Royal in Drury Lane, with small success. It is taken from Beaumont and Fletcher's *Spanish Curate.*

53. THE LAWYER'S FORTUNE; or, *Love in a Hollow Tree.* Com. by William, Lord Visc. Grimstone. 4to. 1705. This piece was never acted, but by a strolling company of comedians at Windsor, and is certainly full of absurdities; but some indulgence ought surely to be allowed it, when it shall be known that the author was only a schoolboy, and but thirteen years of age, at the time he wrote it; and so conscious did his modesty and good sense afterwards render him of its numerous deficiencies, that, as far as was in his power, he attempted to buy in the impression. In consequence of an election, however, at St. Albans, where his Lordship stood as a candidate, the old Duchess of Marlborough, who was a strong opponent to his interest, caused a new edition of it to be printed at her own expense, and dispersed among the electors, with a frontispiece, in which his Lordship was treated with the utmost indecency and ill-manners, being represented as an elephant dancing on a rope. This edition also he bought up as nearly as he was able, but could not succeed so far as to prevent some of the copies from getting into the world. The scene lies in a country town. There are two later editions than the 4to. (one in 8vo. and one in 12mo.), of the date of 1736. The 8vo. edition has a sarcastic dedication to the Right Sensible the Lord Flame [Samuel Johnson], and some ill-natured notes.

54. THE LAWYERS' PANIC; or, *Westminster Hall in an Uproar.* Prel. by John Dent. Acted at Covent Garden, May 7, 1785, for the benefit of Mr. Wilson; but not repeated. 8vo. 1785.

55. OF LAZARUS RAIS'D FROM THE DEAD. A Comedy, by Bishop Bale. This is one of those pieces mentioned in his own list of his writings.

56. LEANDER AND HERO. Tr. 8vo. 1769. This tragedy is anonymous, but was produced by Thomas Horde, and seems to have been printed merely to gratify the vanity of its author, as it never was publicly sold. It is written in prose.

57. KING LEAR. Acted at the Rose Theatre, April 6, 1593, by

the Queen's men and Lord Sussex's together. Not now in existence.

58. KING LEAR. The full title of this play, in the original edition, 4to. 1608, stands thus: "Mr. William Shakspeare his true Chronicle History of the Life and "Death of King LEAR and his "three Daughters; with the unfortunate Life of Edgar, Sonne "and Heire to the Earle of Glou-"cester, and his sullen and assumed humour of *Tom of Bed-"lam*. As it was plaid before "the King's Majesty at Whitehall "uppon S. Stephen's Night in "Christmas Hollidaies. By His "Majesties Servants, playing usually at the Globe on the Banck "Side." 4to. 1608, by N. Butter; 4to. 1655. There are two editions of this play, 4to. 1608, both printed for Nathaniel Butter. This play is founded on the English history, and is one of the *chef d'œuvres* of this capital master. The distinction drawn between the real madness of the king, and the feigned frenzy of Edgar, is such as no pen but his own was capable of. The quick, hasty, choleric disposition of Lear, supported in the midst of tenderness, distress, and even lunacy, and the general tenour of his whole conversation, which even in all the wild extravagant ramblings of that lunacy still tend as towards a centre to the first great cause of it, the cruelty of his daughters, is painting only to be reached by Shakspeare's happy pencil. In a word, to attempt to enumerate all its beauties, would take a larger portion of our work, than the destined limits of it would permit us to bestow on any single piece. The play, however, as it is now acted, is only an alteration of the original piece, made by N. Tate.

Dr. Johnson says, "this play is "deservedly celebrated among the "dramas of Shakspeare. There is "perhaps no play which keeps "the attention so strongly fixed; "which so much agitates our passions and interests our curiosity. The artful involutions of "distinct interests, the striking "opposition of contrary characters, the sudden changes of fortune, and the quick succession "of events, fill the mind with a "perpetual tumult of indignation, "pity, and hope. There is no "scene which does not contribute "to the aggravation of the distress "or conduct of the action, and "scarce a line which does not "conduce to the progress of the "scene. So powerful is the current of the poet's imagination, "that the mind, which once ventures within it, is hurried irresistibly along.

"On the seeming improbability "of Lear's conduct, it may be "observed, that he is represented "according to histories at that "time vulgarly received as true. "And, perhaps, if we turn our "thoughts upon the barbarity and "ignorance of the age to which "this story is referred, it will appear not so unlikely as while we "estimate Lear's manners by our "own. Such preference of one "daughter to another, or resignation of dominion on such conditions, would be yet credible, if "told of a petty prince of Guinea "or Madagascar. Shakspeare, indeed, by the mention of his earls "and dukes, has given us the "idea of times more civilized, and "of life regulated by softer manners; and the truth is, that "though he so nicely discrimi-

" nates, and so minutely describes " the characters of men, he com- " monly neglects and confounds " the characters of ages, by min- " gling customs ancient and mo- " dern, English and foreign."

An anonymous writer observes, " King Lear has always been con- " sidered as one of Shakspeare's " most perfect plays. With heart- " felt sympathy for the aged mo- " narch, who,

" —tumbled headlong from the height of life,
" Has furnish'd matter for the Tragic Muse;

" there is yet excited by this tra- " gedy, that placid reflection upon " consequences, which contem- " plates Lear, after all, as the " contriver of his own destruction. " The folly of his conduct, in " resigning the management of " his empire to the two elder of " his daughters, and the crimi- " nality of it in discarding the " youngest, he himself bewails " more bitterly than any of his " hearers could do: but the latter " cannot help calling to mind, too, " the want of 'meekness,' with " which he seemed 'to bear his " faculties, in his great office,' " and are not very much capti- " vated with the horror of his " curses. Neither Dr. Johnson, " Dr. Warton, nor indeed any " of the critics of this play with " whose opinions we are ac- " quainted, have hazarded these " last extenuations of our sym- " pathy for the deserted king."

59. KING LEAR. Trag. by N. Tate. Acted at the Duke's Theatre. 4to. 1681. This is only an alteration of Shakspeare's Lear. " I found (says Mr. Tate in his " dedication to Tho. Boteler, Esq.) " that the new-modelling of this " story would force me sometimes " on the difficult task of making " the chiefest persons speak some- " thing like their character, on " matter whereof I had no ground " in my author.——I found the " whole to answer your account " of it, a heap of jewels un- " strung and unpolished, yet so " dazzling in their disorder, that " I soon perceived I had seized a " treasure. It was my good for- " tune to light on one expedient " to rectify what was wanting in " the regularity and probability " of the tale, &c." Mr. Tate has, therefore, omitted entirely the character of the fool, but has interwoven with the main business of the play an under-plot of the loves of Edgar and Cordelia. He has also altered the catastrophe of the play, by making Lear and Cordelia survive with a fair prospect of becoming very happy. Yet, whatever by this means he may gain with respect to poetical justice, he certainly loses as to pathos. It was Mr. Addison's opinion, that more of our English tragedies have succeeded in which the favourites of the audience sunk under their calamities, than those in which they recovered themselves out of them; and he adds, " King Lear is an ad- " mirable tragedy of this kind, as " Shakspeare wrote it; but as it is " reformed, according to the chi- " merical notion of poetical jus- " tice, in my humble opinion it " has lost half its beauty." *Spectator*, No. 40. In spite, however, of the sentiments of critics, this alteration still maintains its ground; and it is far from certainty, that the catastrophe, as originally penned by Shakspeare, could be borne by a modern audience. Dr. Warton, indeed, has doubted " whether the cruelty of " the daughters is not painted

"with circumstances too savage "and unnatural," even by Shakspeare. *Adventurer*, No. 122. And Dr. Johnson says, that in this instance the public has decided in favour of Tate.

60. THE HISTORY OF KING LEAR. T. By G. Colman. Acted at Covent Garden. 8vo. 1768. In this alteration it was Mr. Colman's endeavour to reconcile the catastrophe of Tate to the story of Shakspeare. What he has attempted he has executed with his usual judgment; yet the alteration has not superseded Tate's, which still retains possession of the theatre. The present was performed only a few nights.

61. KING LEAR. [Edited by J. Ambrose Eccles.] Dublin, 8vo. 1793.

62. KING LEAR. Altered from Shakspeare, by J. P. Kemble; and acted at Drury Lane. 8vo. 1800.

63. KING LEAR. By Shakspeare (with Nahum Tate's alterations). Revised by J. P. Kemble; and now first published as it is acted at the Theatre Royal in Covent Garden. 8vo. 1808.

64. THE LEARNED LADIES. Com. by Ozell. A translation only of the *Femmes Sçavantes* of Moliere.

65. THE LEARNED LADY. Com. in two acts, by R. Oliphant. Acted at Liverpool, 1789. Not printed.

66. THE LEGACY; or, *The Fortune Hunter*. Com. translated from the French, and printed in Foote's *Comic Theatre*, 12mo. 1762.

67. "The true Chronicle History "of KING LEIR, and his three "Daughters, Gonorill, Ragan, "and Cordella. As it hath bene "divers and sundry times lately "acted." 4to. 1605. This play is on the same story as Shakspeare's celebrated tragedy, and is supposed to be the source from whence he drew his materials. It is a very contemptible performance, but has been lately twice reprinted. See Steevens's Twenty Plays of Shakspeare, and Mr. Nichols's Six Old Plays.

68. LEONIDAS. See THE PATRIOT, by Joseph Simpson.

69. LEONORA. Trag. Not acted. 8vo. 1801. If the characters in this piece be not very strongly marked, the fable is well constructed, the interest is kept up throughout, the sentiments are appropriate, and the language is poetical. In the same volume is contained EITHA AND AIDALLO, a dramatic poem.

70. LETHE. Dramatic Satire, by David Garrick. Acted at Drury Lane. 8vo. 1749, 1767. This piece consists only of a number of separate characters, who, coming by Pluto's permission to drink of the waters of forgetfulness, relate to Æsop, who is appointed the distributor of these waters, the various particulars which constitute the distinguishing parts of their several dispositions. In the execution of this design, there is scope given for very keen and poignant satire on the reigning follies of the age. Yet so true is it, that the stricken deer will ever weep, and the galled jade wince, that notwithstanding the wit and sensible manner in which this satire is conveyed, notwithstanding besides the admirable performance of the piece, in which the author himself, during its first run, acted no less than three of the characters, it met with considerable opposition; nor was it till some time after that it made its stand firmly, and became one of the constant and regular petite pieces of the English

. It made its appearance at y Lane, in 1740; the suc- ng year at Goodman's Fields; was printed in 1745, 12mo. r the title of LETHE; or, *p in the Shades*. It is, how- considerably altered by the it now appears in, and in the editions Mr. Garrick has l a new character, called Lord kstone; first introduced at Clive's benefit, in the year . In the year 1777, Mr. Gar- was desired to read a play be- he King and Queen at Buck- m House. He fixed upon rce of *Lethe*; and on this ion added an excellent new cter (which has never been or published), of a Jew wish- forget his gratitude to a be- tor in distress.

, LETHE REHEARSED; or, A al Discussion of the Beauties Blemishes of that Perform- interspersed with occasional rks upon dramatic Satires in al; as well as on some that been best received, in parti- The whole in a free Con- ion amongst several Persons stinction. 8vo. 1749.

THE LETTER WRITERS; *New Way to keep a Wife at* Farce, in three acts, by y Fielding. 8vo. 1731. This cted at the Little Theatre in Haymarket with some suc- but has never been revived its first run.

THE LEVEE. Farce, by John . 8vo. 1741. This piece never acted; it was indeed d to, and accepted for repre- ion by, Fleetwood, the ma- of Drury Lane Theatre; as denied a license.

THE LEVEE. Farce. 8vo. Anon. We find mention made of this piece in the Appendix to Mr. Oulton's List, but have never met with it.

75. THE LEVELLERS LEVELL'D; or, *The Independents' Conspiracy to root out Monarchy*. An Interlude, written by Mercurius Pragmaticus. 4to. 1647. The author of this piece was Marchmont Nedham. The very title of it implies him to have been a warm royalist, as does his dedication, which is to King Charles II. He also appears a strong enemy to Lilly the almanack-maker, whom he lashes severely under the name of Orlotto.

76. LEUCOTHOE. Dram. Poem, by Isaac Bickerstaffe. 8vo. 1756. This little piece, which was never acted, nor seems intended by the author for representation, is a kind of tragic opera, founded on the story of Apollo's love for Leucothoe, the daughter of Orchamus, king of Persia, and her transformation into a tree of *frankincense*, in consequence of the discovery made to her father of their amour by Clytie, a former mistress of Phœbus. The story is related in Ovid's *Metamorphoses*; but the author of this piece has deviated from the Latin poet in one particular, viz. that, instead of transforming the jealous Clytie into a sunflower, which always keeps its face towards the sun, the former object of her passion, he has only made her, by the power of Phœbus, and at her own request, be converted into a statue.

The poetry of this little piece is pleasing, and the conduct of it ingenious.

77. THE LEWES MAID; or, *A Trip to Brighton*. Musical Entertainment, by —— Young. Performed for his benefit at Lewes,

95. *An Enterlude, intituled,* LIKE WIL TO LIKE, *quod the Devel to the Colier, very godly and ful of plesant Mirth. Wherein is declared not onely the Punishment followeth those that will rather followe licentious Living then to esteem and followe good Councel; and what great Benefits and Commodities they receive that apply them unto vertuous Living and good Exercises.* Made by Ulpian Fulwel.

The Names of the Players.

The Prologue, Tom Tospot, Hankin Hangman, Tom Collier,	for one.
Chance, Vertuous Life, God's Promises, Cutbert Cutpurse,	for one.
Lucifer, Ralfe Roister, Good Fame, Severitie,	for one.
Philip Fleming, Pierce Pickpurs, Honour,	for another.

Nichol Newfangle, the Vice.

Imprinted at London, at the long shop adjoyning unto S. Mildred's Churche in the Pultrie, by John Allde. Anno Domini 1568.

This is entirely a moral piece, intended to point out the benefits that attend on a virtuous, and the punishments that await on a licentious, life. It is printed in the old black letter, the prologue written in alternate verse, and the whole piece in rhime; and is contrived so as to be easily performed by five persons.

96. LILLIPUT. A dramatic Entertainment, by David Garrick. Acted at Drury Lane. 8vo. 1757. This piece was planned, written, and got up, in a month, and given to Mr. Woodward for his benefit: it was acted by children. In the *year 1777,* it was revived at the Haymarket, when an additional scene was introduced into it.

97. LINCO'S TRAVELS. Interl. by David Garrick. Performed at Drury Lane, for Mr. King's benefit, April 1767. It is printed in the second volume of Garrick's Poetical Works, 12mo. 1785.

98. LINDAMIRA; or, *Tragedy A-la-mode.* Burlesque Tragic Bagatelle, by Samuel Foote. Published in *Thespian Gleanings,* by T. Meadows, comedian. Ulverston, 8vo. 1805. See TRAGEDY A-LA-MODE.

99. LINDSAY'S PLAY. See PLAY.

100. LINDOR AND CLARA; or, *The British Officer.* Com. by — Fennell. 8vo. 1791. Though it has been frequently acted at provincial theatres, there are many improbabilities in the conduct of this piece. It is not, however, barren either of wit or sentiment.

101. THE LINEN DRAPER. C. translated from the French of the Countess of Genlis. 8vo. 1781; 12mo. 1787.

102. LINGO IN LOVE. Ballet. Performed at the Haymarket, with great applause, Aug. 1804.

103. LINGUA; or, *The Combat of the Tongue and the five Senses for Superiority.* A pleasant Comedy. Anon. 4to. 1607; 4to. N.D.; 4to. 1617; 4to. 1622; 4to. 1632; 8vo. 1657; in Dodsley's *Collection,* 1780. Winstanley has attributed it to Anthony Brewer; and tells us, moreover, that, on its being performed once at Trinity College, in Cambridge, Oliver Cromwell acted the part of Tactus in it, from which he first imbibed his sentiments of ambition. The scene is Microcosmus, in a grove. The time from morning till night. See BREWER, ANTHONY, Vol. I.

104. LIONEL AND CLARISSA,

Com. Op. by Isaac Bickerstaffe. Acted at Covent Garden. 8vo. 1768. In this opera, which was acted with much approbation, the author boasts that he had borrowed nothing. It was afterwards altered, and acted at Drury Lane, with the new title of *The School for Fathers.*

105. THE LITIGANTS. Com. by Mr. Ozell. 12mo. 1715. This is no more than a translation from the *Plaideurs* of Racine, which is itself borrowed from *The Wasps* of Aristophanes, and is an admirable satire on those persons who engage in, and pursue, long and expensive law-suits merely for the sake of litigation. The scene lies in a city of Lower Normandy.

106. THE LITIGIOUS SUITOR DEFEATED; or, *A New Trick to get a Wife.* Farce. 12mo. 1741. This is inserted in THE STROLLER'S PACKET BROKE OPEN.

107. THE LITTLE FREEHOLDER. Dramatic Entertainment [by Lord Hailes]. 12mo. 1790. Never acted. The humour is rather low.

108. THE LITTLE FRENCH LAWYER. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The plot of this play is taken from *Gusman de Alfarache*; or, *The Spanish Rogue*, Part II. ch. 4; the story of Dinant, Cleremont, and Lamira, being borrowed from that of Don Lewis de Castro, and Don Roderigo de Montalva. The scene lies in France.

109. THE LITTLE FRENCH LAWYER. Farce, from Beaumont and Fletcher. Acted at Drury Lane, 1749. Not printed.

110. THE LITTLE FRENCH LAWYER. Comedy, of two acts, from Beaumont and Fletcher. Acted at Covent Garden, April 27, 1778, at Mr. Quick's benefit. This alteration is said to have been made by Mrs. Booth, of Covent Garden Theatre. Not printed.

111. THE LITTLE GAMESTER. One of two short dramas introduced in *The Little Family*; written for the amusement and instruction of young persons, by Charlotte Sanders. 12mo. 1797.

112. THE LITTLE HERMIT; or, *The Rural Adventure.* Drama, in three acts, by Mrs. Trimmer. Printed in *The Juvenile Magazine*, 8vo. 1788.

113. THE LITTLE HUNCHBACK; or, *A Frolic in Bagdad.* Farce, by John O'Keeffe. Acted with success at Covent Garden, 1787. Printed, 8vo. 1798. From *The Arabian Nights Entertainments.*

114. LITTLE JOHN AND THE GIANTS. By Henry Brooke. See JACK THE GIANT-QUELLER.

115. THE LITTLE ORPHAN OF THE HOUSE OF CHAO. A Chinese Tragedy. Translated from the French version of P. Du Halde's *Description de l'Empire de la Chine*, by Dr. Percy. Printed in "Miscellaneous Pieces relating to the Chinese," vol. i. 12mo. 1762.

116. LITTLE PEGGY'S LOVE. Scotch Ball. Performed at Drury Lane, 1796.

117. THE LITTLE THIEF. Advertised in Bentley's Catalogue of Plays, printed for him. Perhaps this was only Fletcher's *Night Walker*; or, *Little Thief.*

118. LIVE LUMBER. Prel. See Bickerstaffe's UNBURIED DEAD.

119. THE LIVERPOOL PRIZE. Farce, by F. Pilon. Acted with success, at Covent Garden. 8vo. 1779.

120. THE LIVERY RAKE AND COUNTRY LASS. A Ballad Opera, by Edward Philips. 8vo. 1733. This was performed at the Haymarket with some success.

121. LOCK AND KEY. Musical

Entertainment, by Prince Hoare. Acted with great success at Covent Garden, and still a stock piece in the theatres. 8vo. 1796; 1797. As a literary production, however, it has no great merit.

122. "The lamentable Tragedie "of LOCRINE, the eldest Sonne "of King Brutus, discoursing the "warres of the Britaines and "Hunnes, with their discomfi-"ture; the Britaines victory, with "their accidents; and the death "of Albanact. No lesse pleasant "then profitable. Newly set foorth, "overseene, and corrected by "W. S." 4to. 1595. This play is one of those which have, by some, been considered as the production of Shakspeare, but more generally rejected. It is certain that, if any judgment can be formed from the style and manner, it is not to be ascribed to our great bard, and is indeed very unworthy of him. The plot is founded on history, and includes a space of twenty years. For farther particulars consult Milton's *History of England*, book i. p. 14.

123. LODOISKA. Mus. Rom. in three acts, by J. P. Kemble. Acted at Drury Lane, with great and deserved success. 8vo. 1794; second edition, no date. This piece is principally taken from the French, and had the aid of excellent music, by Storace. A biographer of Mrs. Crouch (12mo. 1806, vol. ii.) says, "The last "scene obtained a very natural "and fine effect, from the *real* "danger of Mrs. Crouch, when "she appeared in the blazing "castle. The wind fanned the "flames rather too near the place "where she was stationed—she "*felt* them, but could not retire "without spoiling the scene; "therefore, with true *martial* for-"titude, she maintained her post "of danger, at the hazard of her "life, until Mr. Kelly, alarmed "for her safety, flew hastily to "snatch her from danger; when "his foot slipped, and she beheld "him fall from a considerable "height, and *then* she uttered a "scream of terror. Providentially "he was not hurt by the fall, and "in a moment caught her in his "arms. Scarcely knowing what "he did, he hurried her to the "front of the stage with rapidity "and undissembled terror: she, "*actually* scorched by the flames, "and alarmed, first by Mr. Kelly's "fall, and then at his precipitan-"cy, was nearly insensible of her "situation; but the loud plaudits "which they received from the "audience, who thought their "*acting* uncommonly excellent, "roused them from their appre-"hensions for each other, and at "the same time convinced them "of the *effect*; which they found "was far superior to any studied "scene, as their danger and their "fears happened to be well-timed, "and perfectly in character: they "profited, therefore, ever after, "from that involuntary scene, by "imitating, as closely as pos-"sible, their *real* fears in those "they were obliged to *feign*. "These particulars were told to "the writer of them by Mrs. "Crouch herself."

124. LODOISKA. Hist. Rom. Translated from the French, by John Baylis. 12mo. 1804. Never acted.

125. LODOVICK SFORZA, DUKE OF MILLAN. Trag. by Robert Gomersal. 12mo. 1632. The story of this play is to be found in Guicciardini, Philip de Comines, and Mezeray, in the reign of Charles VIII. of France. The scene, Mi-

lan.—It does not appear whether it was ever acted or not.

126. London Chanticleers. Comedy. Anonymous. 4to. 1659. This piece is rather an interlude than a play, not even being divided into acts. It is entirely of the *basse comédie* of the French, the scene lying wholly among persons of the lowest rank. Yet it has a good deal of humour in it; answers the title, which calls it *A witty Comedy, full of various and delightful Mirth*; and was often acted with great applause.

127. The London Cuckolds. Comedy, by Edward Ravenscroft. Acted at the Duke's Theatre. 4to. 1682. This play met with very great success, and was, till the year 1752, frequently presented on our stages; particularly on Lord Mayor's day, in contempt and to the disgrace of the city. Mr. Garrick set the example of decorum, by omitting to perform it on the 9th of November in the above year, though it was acted at Covent Garden that and the following year; but on the 9th of November 1754, the King commanded *The Provoked Husband* at Covent Garden; which, we believe, gave the death-blow to this obscenity. Its sole ability of pleasing seems to consist in the great bustle of business and variety of incidents which are thrown into it; it being not only a very immoral, but a very ill-written piece. In short, it is little more than a collection of incidents taken from different novels, and jumbled together at bold hazard, forming a connexion with each other as they may. The characters of Wiseacre and Peggy, and the scene of Peggy's watching her husband's nightcap in armour during his absence, are from Scarron's *Fruitless Precaution*. Loveday's discovering Eugenia's intrigue, and screening it by pretending to conjure for a supper, from the *Contes d'Ouville*, Part II. p. 235. Eugenia's contrivance, to have Jane lie in her place by her husband while she goes to Ramble, from the Mescanza dolce, at the end of Torriano's Grammar, ch. 16. her scheme for the bringing off Ramble and Loveday, by obliging the former to draw his sword and counterfeit a passion, from Boccace, Dec. 7. Nov. 6. Doodle's obliging his wife Arabella to answer nothing but *No* to all questions during his absence, and the consequence of that intrigue with Townly, from the *Contes d'Ouville*, Part II. p. 121. and Eugenia's making a false confidence to her husband Dashwell, and sending him into the garden in her clothes, to be beaten by Loveday, from the *Contes de Fontaine*. In a word, it is no more than a long chain of thefts from beginning to end. Yet, furnished as it is by the amassing of all this plunder, it seems calculated only to please the upper galleries, being of a kind of humour too low for any thing above the rank of a chambermaid or footboy to laugh at, and intermingled with a series of intrigue, libertinism, and lasciviousness, that nothing more virtuous than a common prostitute could sit to see without a blush. It is, however, at length totally banished from the stage. See *The Tatler*, No. 8.

128. The London Florentine. Play, in two parts, by Henry Chettle (assisted by T. Heywood.) Acted in 1602. Not now known.

129. The London Gentleman. Com. by Edward Howard. Entered on the book of the Sta-

tioners' Company, Aug. 7, 1667, but not printed.

130. The London Hermit; or, *Rambles in Dorsetshire.* Com. in three acts, by John O'Keeffe. Acted at the Haymarket, 1793. 8vo. 1793; 1798. This is an amusing play; but the author, to obtain his object of a hearty laugh, has professedly set at defiance all the rules of dramatic propriety.

131. The London Merchant. Play, by John Ford. Entered on the book of the Stationers' Company, June 29, 1660: it was among those destroyed by Mr. Warburton's servant.

132. The London Merchant; or, *The History of George Barnwell.* Trag. by George Lillo. 8vo. 1731; 1740. This play was acted at the Theatre Royal in Drury Lane, with great success. In the newspapers of the time, we find, that, on Friday, the 2d of July 1731, "the Queen sent to the "playhouse in Drury Lane, for "the manuscript of *George Barn-* "*well,* to peruse it, which Mr. "Wilks carried to Hampton "Court." It is written in prose; and although the language is consequently not so dignified as that of the buskin is usually expected to be, yet it is well adapted to the subject it is written on, and exalted enough to express the sentiments of the characters, which are all thrown into domestic life. The plot is ingenious, the catastrophe just, and the conduct of it affecting. And no lesson surely can be more proper, or indeed more necessary, to inculcate among that valuable body of youths, who are trained up to the branches of mercantile business, so eminently estimable in a land of commerce, such as England, and who must necessarily have large trusts confided to their care, and consequently large temptations thrown in the way of their integrity, than the warning them how much greater strength will be added to these temptations, how almost impossible it will be for them to avoid the snares of ruin, if they suffer themselves but once to be drawn aside into the paths of the harlot, or permit their eyes once to glance on the allurements of the wanton, where they will be sure to meet with the most insatiable avarice to cope with on one hand, and an unguarded sensibility proceeding at first from the goodness of their own hearts, on the other, which will excite the practice of the most abandoned artifices in the first, and render the last most liable to be imposed on by them, and plunge headlong into vice, infamy, and ruin. This warning is strongly, loudly given in this play; and indeed we cannot help wishing that the performance of it were more frequent; or at least that the managers would make it a rule constantly to have it acted once at least in each house during the course of every period of those holidays, in which the very youth, to whom this instruction is addressed, almost always form a considerable part of the audience. It has often been disputed, whether plays, in which the plots are taken from domestic life, should be written in prose or metre; and the success of the present performance, and Mr. Moore's *Gamester,* must incline one very strongly in favour of the former. A great author, however, appears to be of a different opinion. Mr. Gorges Edmond Howard says, that having communicated his play of *The Female Gamester* to Dr. Samuel Johnson, that gentleman observed, "that he could hardly consider a

" prose tragedy as dramatic; that " it was difficult for the performers " to speak it; that, let it be either " in the middling or in low life, " it may, though in metre and " spirited, be properly familiar " and colloquial; that many in " the middling rank are not with- " out erudition; that they have " the feelings and sensations of " nature, and every emotion in " consequence thereof, as well as " the great; that even the lowest, " when impassioned, raise their " language; and that the writing " of prose is generally the plea " and excuse of poverty of genius." *George Barnwell* was acted twenty nights, in the hottest season of the year, to crowded houses; and that it was not performed in vain, will appear by the following extract of a letter from Mr. Ross, the actor, to a friend:

" In the year 1752, during the " Christmas holidays, I played " George Barnwell, and the late " Mrs. Pritchard played Milwood. " Doctor Barrowby, physician to " St. Bartholomew's Hospital, told " me, he was sent for by a young " gentleman, in Great St. Helen's, " apprentice to a very capital mer- " chant. He found him very ill " with a slow fever, a heavy ham- " mer pulse, that no medicine " could touch. The nurse told " him he sighed at times so very " heavily, that she was sure some- " thing lay heavy on his mind. " The Doctor sent every one out " of the room, and told his patient " he was sure there was some- " thing that oppressed his mind, " and lay so heavy on his spirits, " that it would be in vain to order " him medicine, unless he would " open his mind freely. After " much solicitation on the part " of the Doctor, the youth con- " fessed there was something lay " heavy at his heart; but that he " would sooner die than divulge " it, as it must be his ruin if it " was known. The Doctor assur- " ed him, if he would make him " his confidant, he would by every " means in his power serve him, " and that the secret, if he desired " it, should remain so to all the " world, but to those who might be " necessary to relieve him. After " much conversation, he told the " Doctor, he was the second son " to a gentleman of good fortune " in Hertfordshire; that he had " made an improper acquaintance " with a kept mistress of a captain " of an Indiaman, then abroad; " that he was within a year of " being out of his time, and had " been intrusted with cash, drafts, " and notes, which he had made " free with, to the amount of two " hundred pounds. That going " two or three nights before to " Drury Lane, to see Ross and " Mrs. Pritchard, in their charac- " ters of George Barnwell and " Milwood, he was so forcibly " struck, he had not enjoyed a " moment's peace since, and wish- " ed to die, to avoid the shame " he saw hanging over him. The " Doctor asked where his father " was? He replied, he expected " him there every minute, as he " was sent for by his master upon " his being taken so very ill. The " Doctor desired the young gentle- " man to make himself perfectly " easy, as he would undertake his " father should make all right; " and, to get his patient in a pro- " mising way, assured him, if his " father made the least hesitation " he should have the money of " *him*. The father soon arrived. " The Doctor took him into ano- " ther room, and, after explaining

" the whole cause of his son's ill-
" ness, begged him to save the
" honour of his family, and the life
" of his son. The father, with
" tears in his eyes, gave him a
" thousand thanks, said he would
" step to his banker, and bring
" the money. While the father
" was gone, Doctor Barrowby
" went to his patient, and told
" him every thing would be settled
" in a few minutes, to his ease
" and satisfaction: that his father
" was gone to his banker for the
" money, and would soon return
" with peace and forgiveness, and
" never mention or even think of
" it more. What is very extraor-
" dinary, the Doctor told me, that
" in a few minutes after he com-
" municated this news to his pa-
" tient, upon feeling of his pulse,
" without the help of any medi-
" cine, he was quite another crea-
" ture. The father returned with
" notes to the amount of 200*l.*
" which he put into the son's
" hands—they wept, kissed, em-
" braced. The son soon recover-
" ed, and lived to be a very emi-
" nent merchant. Doctor Bar-
" rowby never told me the name;
" but the story he mentioned often
" in the green-room of Drury
" Lane Theatre; and after telling
" it one night when I was stand-
" ing by, he said to me, 'You
" have done some good in your
" profession, more, perhaps, than
" many a clergyman who preach-
" ed last Sunday'—for the patient
" told the Doctor, the play raised
" such horror and contrition in his
" soul, that he would, if it would
" please God to raise a friend to
" extricate him out of that dis-
" tress, dedicate the rest of his
" life to religion and virtue.
" Though I never knew his name,
" or saw him to my knowledge,
" I had for nine or ten years, at
" my benefit, a note sealed up
" with ten guineas, and these
" words, '*A tribute of gratitude*
" *from one who was highly obliged,*
" *and saved from ruin, by seeing*
" *Mr. Ross's performance of Barn-*
" *well.*' I am, dear Sir,

" Yours truly,

Hampstead, " DAVID ROSS.
20th August 1787."

What will the virulent decriers of stage-plays say to this?

133. THE LONDON 'PRENTICE. English Operetta. Acted at Drury Lane, 1754. Not printed.

134. THE LONDON PRODIGAL, Com. by W. Shakspeare, played by the King's Majesties servants, 4to. 1605. Upon this play Mr. Malone observes, that one knows not which most to admire, the impudence of the printer in affixing our great poet's name to a comedy publicly acted at his own theatre, of which it is very improbable that he should have written a single line; or Shakspeare's negligence of fame, in suffering such a piece to be imputed to him without taking the least notice of it.

135. LONDON'S GLORY;
LONDON'S TRIUMPHS;
&c. &c.—See PAGEANTS.

136. THE LONG ODDS. Serenata, by C. Dibdin. 8vo. 1783. This was acted at the Royal Circus.

137. LONG MEG OF WESTMINSTER. Acted at the Rose Theatre, by the Lord Admiral's men, Feb. 14, 1595. Not printed.

138. " A very mery and pythie
" Commedie, called, THE LON-
" GER THOU LIVEST, THE MORE
" FOOLE THOU ART. A myrrour
" very necessarie for Youth, and
" specially for such as are like to
" come to dignitie and promotion;
" as it maye well appeare in the
" matter folowynge. Newly com-

piled by W. Wager Imprinted "at London, by Wyllyam How "for Richarde Johues, and are "to be solde at his shop under the "Lotterie-house." 4to. Black letter. No date.

The Players Names.

Prologue,	Fortune,
Moros,	Ignorance,
Discipline,	Cruelties,
Exercitation,	People,
Idlenesse,	Gods Judgment,
Incontinency,	Confusion.

Foure may playe it easely.

The Prologue, Exercitation, Wrath, Crueltie, Goddes Judgment, } for one.
Moros, Fortune, } for another.
Discipline, Incontinence, Impietie, Confusion, } for another.
Pietie, Idlenes, Ignorance, People, } for another.

139. LONGSHANK. Acted at the Rose Theatre, Aug. 29, 1595. This was, perhaps, Peele's *Edward I.*

140. LOOK ABOUT YOU. Com. Anonymous. Acted by the Lord High Admiral's servants. 4to. 1600. This is a very diverting play, and the plot of it is founded on the English historians of the reign of Henry II.

141. LOOK BEFORE YOU LEAP. A Comedy, in two acts, under this title, was announced as to be performed at Covent Garden, for Mrs. Martyr's benefit, 1788. It was advertised, with the characters cast; in the newspapers published on the day immediately preceding that on which the performance was to have taken place; but it was laid aside, and has not yet been acted; unless it was afterwards reduced to one act, and was the following article:

142. LOOK BEFORE YOU LEAP. Com. in one act, by Horatio Robson. Performed at the Haymarket. 8vo. 1788. This is *La Bonne Mere*, of M. de Florian, with a few alterations, in an English dress; but a mother of thirty, the successful rival of her daughter, which is the principal incident, is neither probable nor striking enough to be interesting.

143. LOOK BEFORE YOU LEAP. See DRAMATIC APPELLANT.

144. LOOKE TO THE LADIE. Com. by James Shirley. Entered on the book of the Stationers' Company, March 10, 1639; but not printed.

145. A LOOKING-GLASS FOR LONDON AND ENGLAND. Tragi-Comedy, by Thomas Lodge and Robert Green. 4to. 1594; 4to. 1598; 4to. 1617. The plot is founded on the story of Jonah and the Ninevites in sacred history.

146. LORD BLUNDER'S CONFESSION; or, *Guilt makes a Coward.* A Ballad Opera. Anonymous. 8vo. 1733. This piece was never acted. It was written by the author of *Vanelia*, and apparently alludes to some recent transaction.

147. LORD MAYOR'S DAY; or, *A Flight from Lapland.* A Speaking Pantomime, with some excellent scenery; particularly a representation of the Lord Mayor's show by water. Acted at Covent Garden, 1782. The songs and dialogue were by Mr. O'Keeffe. A Pageant was added to it, representing the different city companies, with emblematical transparent paintings, &c.

148. THE LORD OF THE MANOR. Comic Op. [By John Burgoyne.] Acted at Drury Lane. 8vo. 1781. This slight piece was well set to music by Mr. Jackson, and met with considerable success. The leading incident of the story is taken from the *Silvain* of Marmontel.

149. Lord Russel. Trag. by the Rev. Dr. Stratford. Performed by a party of the author's friends, at Drury Lane, 1784. This tragedy was advertised in *The Dublin Morning Post*, 1792, as to be published by subscription for the benefit of the author's sister, he being then dead; but we are uncertain whether it was ever printed. It was, we remember, a wretched piece.

150. Lord Russel. Trag. by William Hayley. Acted at the Haymarket in 1784, with applause. 4to. 1784. A periodical critic has very truly said, "We cannot sufficiently admire the art and natural feeling of the writer, who has been able to render so equal and serene a character as that of Lord Russel, so truly affecting and pathetic. He has, in the hands of Hayley, all the firmness and resignation of Cato, without his rigour and coldness. A Christian hero has not the apathy of a Stoic; and the touch of *religion*, at Russel's last parting with Cavendish, is both awful and affecting. The portrait of Lady Russel is most delicate and amiable. Her interviews with her unhappy Lord, as well as her applications to York and Charles, are extremely touching. In her last scene with her condemned husband, her behaviour, though perfectly natural, is original on the stage, and infinitely better calculated to affect the reader or spectator, than the rant and exclamation commonly assigned to tragical heroines in similar circumstances."

151. Of the Lord's Supper, and washing the Feet. A Comedy. This is one of the many religious dramas mentioned by Bishop Bale as his own.

152. Lorenzino di Medici. Drama, in five acts, by William Rough. Printed with poems. Small 8vo. 1797. Never acted. The plot is good, and the sentiments are just; but the diction is deficient in force.

153. Lorenzo. Tragedy, by Robert Merry. Acted at Covent Garden. 8vo. 1791. There are parts in this piece which remind us of similarities in *Romeo and Juliet*, *Isabella*, and other plays. It was, however, favourably received.

154. The Lost Lady. Tragi-Com. by Sir William Barclay. Fol. 1638. This was in the first edition of Dodsley's *Collection*; but omitted in that of 1780

155. The Lost Lover; or, *The Jealous Husband*. Com. by Mrs. De la Riviere Manley. Acted at the Theatre Royal. 4to. 1696. Though this piece did not succeed on the stage, yet the dialogue of it is very genteel, and the incidents are not uninteresting; and, indeed, if we make proper allowances for the sex of its author, the time it was written in, and its being a first essay in that arduous way of writing, it may very justly be confessed, that it deserved a much better fate than it met with.

156. The Lost Princess. Tr. by Murrough Boyle, Lord Visc. Blessington. Not printed, but belongs to the writings of the 18th century. Some extracts from this wretched piece will be found in Dr. King's works, vol. iii. p. 270. 8vo. 1776.

157. The Lots. Com. translated from Plautus, by Richard Warner. 8vo. 1774. Plautus calls this comedy Casina, the name of a female slave; who, though she

does not once appear upon the stage, yet the whole business of the piece turns upon her. The subject of the comedy (in point of humour, at least, inferior to none in this author) is single; the unities of time and place are regularly observed. The time is about twenty-four hours; and the place a street near the houses of the principal characters, from whence may be seen what passes within the house. Machiavel had undoubtedly this comedy before him when he wrote his *Clizia*.

158. THE LOTTERY. Com. 8vo. 1728. This play was acted at the New Theatre in the Haymarket. The scene, London.

159. THE LOTTERY. A Ballad Farce, by Henry Fielding. 8vo. 1731; 1732, 3d edition, with the addition of a new scene. This is a lively and entertaining piece, and was acted at Drury Lane with considerable success, especially near the time of drawing the state-lotteries, when the scene of the wheels, &c. in Guildhall, gave great pleasure to the nightly residents of the upper regions of the theatre.

160. THE LOTTERY CHANCE; or, *The Drunkard reclaimed*. Mus. Drama, by Archibald M'Laren. 12mo. 1803. This piece was acted at Aberdeen, and most of the provincial theatres of Scotland.

161. LOVE A LA MODE. Com. Anonym. 4to. 1663. This play, which was acted at Middlesex House with great applause, is said, in the title-page, to have been written by a person of honour, and (according to his preface, which is signed T. S.) in the first year of the Restoration. Who this person of honour was, we have not been able to guess; but it might possibly be known by tracing back the alliances of the Colbrand family; as the first of three recommendatory copies of verses, prefixed to this play, is subscribed R. Colbrand, baronet, and directed to his honoured brother, the author; who, by the letters signed to the preface, appears to have been his brother-in-law, or half-brother.

162. LOVE A LA MODE. Farce, by Chas. Macklin. 4to. 1793. This farce was brought out, in 1760, at the Theatre Royal in Drury Lane, where, after some struggles between two parties, the one prejudiced for, the other against, its author, it at length made its footing good, and had a very great run, to the considerable emolument of the writer, who, not being paid as an actor, reserved to himself a portion in the profits of every night it was acted. The piece does not want merit with respect to character and satire; yet has the writer's national partiality carried him into so devious a path from the manners of the drama, as among four lovers, who are addressing a young lady of very great fortune, viz. an Irish officer, a Scots baronet, a Jew broker, and an English country squire, to have made the first of them the only one who is totally disinterested with respect to the pecuniary advantages apparent from the match: a character so different from what experience has in general fixed on the gentlemen of that kingdom who make their addresses to our English ladies of fortune, that although there are undoubtedly many among the Irish gentlemen, possessed of minds capable of great honour and generosity, yet this exclusive compliment to them, in opposition to received opinion, seems to convey a degree of partiality which every dramatic writer at least should be

studiously careful to avoid. The Scotchman, and the English gentleman jockey, are, however, admirably drawn; but the thought of the catastrophe is borrowed from Theophilus Cibber's comedy of *The Lover*; and the character of the Irishman bears too much resemblance to Sheridan's Capt. O'Blunder, to entitle its being looked on as an entire original. One act of it was printed in *The Court Miscellany*, April 1766. The great success of this piece gave rise to a report, that it was not really written by Mr. Macklin; and one gentleman, we have heard, even whispered among his friends, that he was in fact the author of it. The meanness and disingenuity of such a proceeding are too obvious to need being enlarged upon. If the person to whom we allude had any pretensions to claim the credit of this performance, it would surely have been more honourable to make them in a manner less clandestine, in order that the ostensible, and, we believe, real, author might have asserted his right in the face of the public. In the mean time, people in general paid no regard to such unsupported insinuations; and Mr. Macklin might console himself, that some of the best writers in the English language had suffered in the same manner. Mr. Pope observes, that it was said Garth did not write his own *Dispensary*; Denham likewise was charged with purchasing *Cooper's Hill*; Cibber was frequently upbraided as incapable of producing such a piece as *The Careless Husband*; and even Mr. Pope himself was suspected of not being the author of *The Essay on Criticism*. In such company Mr. Macklin needed not repine at his own fate.

163. LOVE AND AMBITION. Trag. by Ja Darcy. 8vo. 1732. This play was brought on the stage in Dublin, and met with some success.

164. LOVE AND A BOTTLE. C. by Geo. Farquhar. Acted at Drury Lane. 4to. 1699. This is a very sprightly and entertaining play; yet, on account of the looseness of the character of Roebuck (which, however, is perhaps the best drawn rake we have ever had on the stage), and some other strokes of licentiousness that run through the piece, it has not been acted for many years past. The part of Mockmode seems to be borrowed from the *Bourgeois Gentilhomme* of Moliere.

165. LOVE AND DUTY; or, *The Distress'd Bride*. Trag. by John Sturmy. 8vo. 1722. Performed at the Theatre Royal in Lincoln's Inn Fields.

166. LOVE AND DUTY. Trag. by John Slade. 8vo. 1756. It was acted one night at the Haymarket, by the author and his friends.

167. LOVE AND FOLLY. Serenata, in three interludes, set to music by Mr. Galliard. Acted at the King's Theatre in the Haymarket. 4to. 1739. Between these interludes were performed the chorusses to the Duke of Buckingham's tragedy of *Julius Cæsar*.

168. LOVE AND FRIENDSHIP; or, *The Rival Passions*. As it was acted before the three mock kings, Phyz, Trunk, and Ush. 8vo. 1723. Printed at the end of a pamphlet, entitled, "To Diaboloumenon; "or, The Proceedings at the The- "atre Royal in Drury Lane."

169. LOVE AND FRIENDSHIP. Serenata, set to music by Mr. W. Defesch. 4to. 1744.

170. Love and Friendship. Op. Acted at Drury Lane. 8vo. 1746.

171. Love and Friendship; or, *The Lucky Recovery*. Com. 8vo. 1754. Never acted. This despicable piece was by the author of *The Friendly Rivals*, &c.

172. Love and Glory. A Masque, by Thomas Philips. Set to music by T. Arne, and acted at Drury Lane. 8vo. 1734.

173. Love and Honour. Tragi-Com. by Sir W. Davenant. Acted at the Black Friars. 4to. 1649. This play deservedly met with very good success. The scene lies in Savoy. Downes tells us, that it was very richly clothed; the King giving Mr. Betterton his coronation suit, in which he acted the part of Prince Alvaro; the Duke of York giving his to Mr. Harris, in which he performed Prince [Count] Prospero; and Lord Oxford gave his to Mr. Price, who acted Leonel. In the folio edition are several omissions and alterations. This play was originally called *The Courage of Love*, and was afterwards named by Sir Henry Herbert, at Davenant's request, *The Nonpareilles*; or, *The Matchless Maids*.

174. Love and Honour. Dramatic Poem, by Thomas Delamayne. 12mo. 1742. Though this piece was not intended for public representation, nor is even rendered in many particulars conformable to the rules of the theatre; yet, as in other respects it is truly dramatic, we cannot deny it a place in this collection. The design of the author is to reduce all the circumstances of the Æneid, which have a reference to the loves of Dido and Æneas, into the limits of a drama somewhat more extensive than a common tragedy. To this end he has made it to consist of seven cantos, or more properly acts, in which he has introduced the principal personages of the Æneid as interlocutors; and although he has added some characters, and omitted others, enlarged upon certain passages, borrowed hints from some, and entirely suppressed others, yet he has no where deviated from the general tenour of the poem. His piece opens with the landing of Æneas, and the catastrophe closes with his departure and the death of Dido. In a word, he has formed it into a tragedy, though somewhat irregular, under the modest title of a dramatic poem only. He has, throughout the whole, quoted the passages made use of from the original, with great candour; and although his versification may not have all that nervous power and dignity which shines through the works of some of our writers, yet it is far from contemptible, or the piece itself from being undeserving of notice and approbation.

175. Love and Honour; or, *The Privateer*. Farce. 8vo. 1753. Printed at Ipswich.

176. Love and Honour. Op. Piece. Acted at Covent Garden, May 9, 1794. Not printed.

177. Love and Innocence. Pastoral Serenata. Performed at Marybone. 8vo. 1769.

178. Love and Liberty. Tr. by Charles Johnson. 4to. 1709. This play was intended for the Theatre Royal in Drury Lane, but was not acted. It is dedicated to the judicious critics throughout the town. The scene lies in Naples.

179. Love and Loyalty. O. by A. M'Donald. Never acted; but published with his Miscellaneous Works, 8vo. 1791.

180. LOVE AND MADNESS. An antique dramatic Tale, by F. G. Waldron. Acted for his benefit at the Haymarket, Sept. 21, 1795. Not printed. It was founded on *The Two Noble Kinsmen.*

181. LOVE AND MAGIC; or, *Harlequin's Holiday.* Pant. Acted at Drury Lane, 1802-3, and very well received. N. P.

182. LOVE AND MONEY; or, *The Fair Caledonian.* M. F. in one act, by —— Benson. Acted at the Haymarket, 1795. 8vo. 1798. A very pleasant trifle.

183. LOVE AND NATURE. A musical Piece, in one act, by Geo. Monck Berkeley. Performed at Dublin, March 1789, for Mr. Bowden's benefit. 4to. 1797. This piece is the story of Prior's *Henry and Emma*, curtailed in stiff blank verse, for which the author seems to have had very slight talents. If it had any success, it must have been owing to the music of the composer, Mr. Shields.

184. LOVE AND REVENGE. Tr. by Elk. Settle. Acted at the Duke's Theatre. 4to. 1675. This play is in great measure borrowed from Heminge's *Fatal Contract*; the plot of which, as well as of this piece, is founded on the French chronicles of Mezeray, De Serres, &c. Settle, in his postscript to this piece, very harshly attacks Shadwell, who has answered him as severely in his preface to *The Libertine.*

185. LOVE AND REVENGE; or, *The Vintner outwitted.* Ballad Op. Anonym. [1729.] This is little more than *The Match in Newgate*, converted into an opera by the addition of some songs. It was acted with success at the Little Theatre in the Haymarket.

186. LOVE AND RICHES RECONCILED. See LOVE'S A LOTTERY.

187. LOVE AND VALOUR; or, *The Two Noble Kinsmen.* Trag. Altered from Beaumont and Fletcher. Acted at Richmond, 1779. Not printed.

188. LOVE AND WAR. Trag. by Thomas Meriton. This is a very wretched piece, and was never acted; but printed in 4to. 1658.

189. LOVE AND WAR. Mus. Ent. by Robert Jephson. This is an abridgment from *The Campaign*, and was better received, when performed at Covent Garden, March 1787. Not printed.

190. LOVE AND WINE. Being a sequel to LOVE AND FRIENDSHIP. A Comedy. 8vo. 1754. By the author of *The Friendly Rivals.*

191. LOVE AT A LOSS; or, *Most Votes carry it.* Com. by Mrs. Cath. Trotter, afterwards Cockburne. Acted at Drury Lane. 4to. 1701. This play was printed in so very incorrect and mutilated a manner, that the author wished to call in and suppress the edition. Many years after she reviewed this performance, and made great alterations in it, intending to bring it again on the stage under the title of *The Honourable Deceivers*; or, *All Right at the Last.*

192. LOVE AT A VENTURE. Com. by Mrs. Centlivre. 4to. 1706. This play was acted by the Duke of Grafton's Servants, at the New Theatre in Bath; but never, that we find, in London. It is taken from a French comedy, called *Le Galant Double.* This play she had offered at Drury Lane, where it was rejected; but some time after Mr. Cibber brought out a play called *The Double Gallant*; or,

The Sick Lady's Cure; in which, as she used to complain, he had taken in the greater part of her play. But, Mr. Cibber understanding the French language himself, why may we not suppose, that he translated it from the same original as she had done?

193. LOVE AT A VENTURE; or, *The Rake reclaimed.* Com. in five acts. Performed at the Haymarket (not in the regular season), 1782. N. P.

194. LOVE AT FIRST SIGHT. Com. by David Craufurd. 4to. No date. [1704.] This play was acted at the Theatre in Little Lincoln's Inn Fields, but without success; and was not published till the above year, though written four years before.

195. LOVE AT FIRST SIGHT; or, *The Wit of a Woman.* Ballad Opera, of two acts, by Joseph Yarrow. 8vo. 1742. This little piece was never acted any where but in the York company of comedians, in which the author was a performer at the time of its publication. The hint on which the whole plot of the piece turns, of the young lady's discovering her inclination to her lover, and making an assignation with him for an elopement, under the pretence of acquainting her father that he had formed such a design, is apparently borrowed from Miranda's appointment with Sir George Airy for the garden-gate, at the hour of eight, in Mrs. Centlivre's *Busy Body*.

196. LOVE AT FIRST SIGHT. Ballad Farce, by Thomas King. Acted, with success, at Drury Lane. 8vo. 1763.

197. LOVE BETRAY'D; or, *The Agreeable Disappointment.* Com. by Mr. Burnaby. 4to. 1703. Acted at Lincoln's Inn Fields. The author confesses that he borrowed part of his plot, and about fifty lines of this comedy, from Shakspeare; whose play of *Twelfth Night* was that of which Mr. Burnaby availed himself.

198. LOVE CROWNS THE END. A Pastoral, by John Tatham. 12mo. 1640; 12mo. 1657. This was acted by, and, we suppose, written for, the scholars of Bingham in Nottinghamshire, in the year 1632. It was printed at the end of a volume, called *Fancies Theatre*, is very short, and not divided into acts. Prefixed to the volume are no less than thirteen copies of verses, by Brome, Nabbes, &c. Scene, a grove, wherein is Lover's Valley. In the edition of 1657 it is called a tragi-comedy.

199. LOVE DRAGOON'D. Farce, by Mr. Motteux. But when or where acted, or of what date the publication, we know not, but imagine it to have been about 1700.

200. LOVE FINDS THE WAY. Com. Op. by Thomas Hull. Acted at Covent Garden, Nov. 12, 1777. This was a mere abridgment of *The School for Guardians*, with songs, &c. and had little success. The songs only printed.

201. LOVE FOR LOVE. Com. by W. Congreve. 4to. 1695. This play is so extremely well known, and so frequently acted with the approbation it justly merits, that it would be unnecessary to say much of it. We shall therefore only just mention, that with this piece the new theatre and company opened at Lincoln's Inn Fields, at which time it met with so much success, being acted thirteen days successively, that Betterton and the other managers of that house made the author an offer, which he accepted, of a whole share with them in their profits, on condition of his furnishing them with a new play

every year. This comedy (as Dr. Johnson observes) is of nearer alliance to life, and exhibits more real manners, than either *The Old Bachelor* or *The Double Dealer*. The character of Foresight was then common. Dryden calculated nativities; both Cromwell and King William had their lucky days; and Shaftsbury himself, though he had no religion, was said to regard predictions. The sailor is not accounted very natural, but he is very pleasant.

202. LOVE FOR MONEY; or, *The Boarding-School*. Com. by Tho. Durfey. Acted at the Theatre Royal. 4to. 1691; 4to. 1696. This play met with some opposition in the first day's representation; but, getting the better of that, stood its ground, and had tolerable success. The plot in general is original, yet the piece on the whole is very far from a good one. The scene lies at Chelsea, by the river's side. The time thirty-six hours. Coffey stole from this his farce called *The Boarding-School*.

203. LOVE FREED FROM IGNORANCE AND FOLLY. A Masque of Her Majesty's, by Ben Jonson. We know not on what occasion this piece was written, or at what time performed or first published. It is, however, to be found among Jonson's works, fol. 1640. 8vo. 1756.

204. LOVE GIVES THE ALARM. Com. by J. G. Holman. Acted at Covent Garden, Feb. 23, 1804. It met with a very unfavourable reception, and was withdrawn after the first night's performance. Not printed.

205. LOVE HATH FOUND OUT HIS EYES. A Play, by Thomas Jordan. Entered on the book of the Stationers' Company, June 29, 1660. It was among those destroyed by Mr. Warburton's servant.

206. LOVE IN A BLAZE. Com. Op. by Joseph Atkinson. Acted at Crow Street, Dublin. 12mo. Dublin, 1800. This piece, which had been offered in vain to the London managers, is said to have been received with applause in Dublin. The idea of it seems taken from the tragedy of *The Widow of Malabar*; which to render a comedy, the widow's character is converted into an Irishman, who is to *burn* for his mistress!

207. LOVE IN A CAMP; or, *Patrick in Prussia*. Mus. Farce, by John O'Keeffe. This is a sequel to *The Poor Soldier*; and was acted at Covent Garden in 1785, with much applause. Its popularity, however, has not kept pace with that of the piece just mentioned. 8vo. 1798.

208. LOVE IN A CHEST. See FORCE OF FRIENDSHIP.

209. LOVE IN A CONVENT. C. by the Margravine of Anspach. Performed at Brandenburgh House, in July 1805. Not printed.

210. LOVE IN A COTTAGE. Past. by Joseph Waker. Printed at Dublin, 8vo. 1785.

211. LOVE IN A FOREST. C. by Charles Johnson. 8vo. 1723. Acted at Drury Lane Theatre. The plot and part of the language of this play is from Shakspeare's *As You like It*: yet, as it has generally happened in every attempt at an amendment of that great author's works, it is so much injured by the alteration, that were he at present in existence, he might with great justice enter an indictment on the maiming-act, against these his pretended reformers.

This alteration was acted six nights, and is dedicated *To the Fraternity of Free Masons.*

212. LOVE IN A HURRY. C. by Anth. Aston. Acted at Smock Alley, Dublin. Chetwood says it was performed with no success, and dates it in 1709.

213. LOVE IN ALL SHAPES. F. Anon. 8vo. 1739. It does not appear to have been ever acted.

214. LOVE IN A MAZE. Com. Acted at the King's Theatre about 1672. Not printed, but mentioned by Downes, p. 25.

215. LOVE IN A MYSTERY. F. by T. Horde. 8vo. 1786.

216. LOVE IN A PUDDLE. C. Anonymous, and without date; but since 1700.

217. LOVE IN A RIDDLE. A Pastoral, by C. Cibber. Acted at Drury Lane. 8vo. 1729. [Misprinted 1719 in the title-page.] This was the first piece written in imitation of *The Beggar's Opera*, and came out in the succeeding year. It met, however, with a most severe and undeserved reception; there being a general disturbance throughout the whole first representation, excepting while Miss Raftor (the late Mrs. Clive) was singing; and on the second night the riot was still greater, notwithstanding the late Frederic, Prince of Wales, was present, and that for the first time after his arrival in these kingdoms; nor would it have been appeased, had not Mr. Cibber himself come forward, and assured the audience, that if they would suffer the performance to go on quietly for that night, out of respect to the royal presence, he would not insist on the piece being acted any more, although the ensuing night should in right have been his benefit: which promise he faithfully kept. Yet, as a proof that it was party prejudice against the author, and not want of merit in the piece itself, which was the occasion of all this violent opposition, when some time afterwards the farce of *Damon and Phillida*, taken entirely from this play, was brought on the stage as a novelty, and not known to be Cibber's, it was very favourably received, and till of late years continued to be acted, and constantly with great applause.

218. LOVE IN A SACK. Farce, by Benjamin Griffin. 12mo. 1715. Acted at Lincoln's Inn Fields. Scene, Covent Garden.

219. LOVE IN A VEIL. Com. by Richard Savage. Acted at Drury Lane. 8vo. 1719. It met with no success, though much befriended by Wilks and Steele.

220. LOVE IN A VILLAGE. Com. Op. by Isaac Bickerstaffe. Acted, 1762, at Covent Garden. 8vo. 1763. This performance, though compiled from Charles Johnson's *Village Opera*, Wycherley's *Gentleman Dancing-master*, Marivaux's *Jeu de l'Amour et du Hazard*, and other musical pieces, yet met with so much favour from the town, that it was acted the first season almost as many times as *The Beggar's Opera* had formerly been, and nearly with as much success. It certainly has the merit of being inoffensive in its tendency, probable in its incidents, spirited in its action, agreeable for its ease and regularity, and natural in the delineation of character.

221. LOVE IN A WOOD; or, *St. James's Park*. Com. by W. Wycherley. Acted at the Theatre Royal. 4to. 1672; 4to. 1694. This play has been but seldom acted since its first run; and indeed, although there are some

fine things in it, it is by no means equal to the *Country Wife* and *Plain Dealer* of the same writer. Dedicated to the Duchess of Cleveland.

222. LOVE IN A WOOD; or, *The Country Squire.* Farce, by G. J. (Giles Jacob). 12mo. 1714. This piece was never acted, and was composed by the author in three or four days, and at a time when he was wholly unacquainted with the stage or dramatic writings.

223. LOVE IN DISGUISE. Op. by Henry Lucas. Acted at Dublin about 1776. N. P.

224. LOVE IN ITS EXTASY; or, *The Large Prerogative.* Dramatic Pastoral, by Wm. Peaps. 4to. 1649. This piece was composed by the author when a student at Eton, being then not seventeen years of age, but was never acted, and not printed till many years after. Scene, Lelybæus.

225. LOVE IN MANY MASKS. Com. 8vo. 1790. This is an alteration of the first part of Mrs. Behn's *Rover*, by J. P. Kemble; and was acted at Drury Lane, 1789. It was well performed, and well received.

226. LOVE IN SEVERAL MASQUES. Com. by H. Fielding. 8vo. 1728. Acted at the Theatre Royal, in Drury Lane. This play immediately succeeded *The Provoked Husband*, which continued to be acted twenty-eight nights with great and just applause. Viewing this as a first attempt, it must be allowed to possess considerable merit.

227. LOVE IN THE CITY. Comic Opera, by Isaac Bickerstaffe. Acted at Covent Garden. 8vo. 1767. Whether this opera was disliked on account of its supposed insufficiency in dramatic and musical merit, or whether it was condemned by a party of Cheapside wits, who thought themselves reflected on by its title, &c. we are unable to determine, nor is the matter of much importance. It was condemned on the sixth night. An annual representation of *The London Cuckolds*, formerly kept Messrs. Tape, Drugget, and Dripping, in a proper degree of awe, nor did they dare to offer themselves as judges of theatrical performances. But, since the piece already mentioned has ceased to appear, no critics are more clamorous on some occasions than our aldermen and common-council. *Love in the City*, however, in spite of its faults, contains one character that recommends itself by unusual warmth of colouring; we mean Miss Priscilla Tomboy, an unmanageable Creole wench, brought to London, and placed in a grocer's family, for education. This piece has since been cut down to a farce, and called *The Romp*.

228. LOVE IN THE DARK; or, *The Man of Business.* Com. by Sir Fra. Fane. Acted at the Theatre Royal. 4to. 1675. This is a busy and entertaining comedy, yet is the plot borrowed from various novels: the affair of Count Sforza and Parthella being from Scarron's *Invisible Mistress:* the affair of Bellinganna, Cornanto's wife, sending Scrutinio to Trivultio to check him for making love to her, from Boccace, Day iii. Nov. 3; which has also been made use of by Ben Jonson, in his *Devil's an Ass*, and by Mrs. Centlivre, in her *Busy Body*. Hircania's wife catching him with Bellinganna, is built on the story of Socrates and his wife Mirto, in *The Loves of great Men*, p. 59; and Trivultio's seeming to

beat Bellinganna, is grounded on Boccace, Day vii. Nov. 7. The scene lies in Venice. From the character of Scrutinio, Mrs. Centlivre seems to have borrowed the hint of her Marplot, which, however, she has greatly improved and heightened. The dedication to the Earl of Rochester is couched in terms of the basest adulation.

229. LOVE IN THE EAST; or, *The Adventures of Twelve Hours.* Com. Opera, by James Cobb. Acted at Drury Lane. 8vo. 1788. Well received on the stage.

230. LOVE IS THE CONQUEROR; or, *The Irish Hero.* A MS. play under this title was mentioned in the catalogue of the library of the late Charles Macklin. We know not into whose hands this piece fell; but, from the title, we think it probable, that it might be either a rough draught of *Love A-la-mode*; or a full piece, from which the last-mentioned farce might be a reduction.

231. LOVE IS THE DOCTOR. Com. in one act, from *L'Amour le Medecin* of Moliere. Performed at Lincoln's Inn Fields, April 4, 1734, for the benefit of the author; but, we believe, never printed.

232. LOVE LAUGHS AT LOCKSMITHS. Farce, by Geo. Colman, the younger, from the French of Bouilly's *Une Folie.* Acted at the Haymarket, 1803, with great success. 8vo. 1808. It is both humorous and interesting.

233. LOVE LOST IN THE DARK; or, *The Drunken Couple.* Farce, 4to. 1680. See THE MUSE OF NEWMARKET.

234. LOVE MAKES A MAN; or, *The Fop's Fortune.* Com. by C. Cibber. 4to. 1701. Acted at Drury Lane with great success, and continues still to give equal pleasure whenever it makes its appearance. The plot of it is taken partly from Beaumont and Fletcher's *Custom of the Country*, and partly from *The Elder Brother* of the same authors. There are numberless absurdities, and even impossibilities, in the conduct of the piece; yet the sprightliness in the character of Clodio, the manly tenderness and openness of Carlos, and the entertaining testiness of Don Choleric, form so pleasing a mixture of comic humour, as would atone for even greater faults than are to be found in this drama.

235. THE LOVE MARRIAGE. Opera, by William Russel. Left unfinished in MS.

236. THE LOVE MATCH. Farce. Anonym. 1762. This little piece made its appearance March 13, 1762, at Covent Garden Theatre, but without success. It was indeed greatly deficient in some of the dramatic requisites, the plot being rather a congeries of unconnected episodes, and some of the incidents rather forced and unnatural. Yet the language was far from being bad, and there were some of the characters not ill drawn, more particularly that of Lady Bellair, which, in all probability, might of itself have protected the piece, and even procured it a run, had it not unluckily made its appearance immediately after that of a much more finished character of the same kind, viz. that of Sophia, in *The Musical Lady.* The *Love Match* therefore expired after the second night; nor has the author, who is entirely unknown, as yet thought proper to let it appear in print.

237. THE LOVE OF A GRECIAN LADY. Acted at the Rose Theatre, Oct. 4, 1594. Not printed.

238. "THE LOVE OF KING

"DAVID AND FAIR BETHSABE. "*With the Tragedie of Absalon.* "As it hath been divers Times "plaied on the Stage." Written by George Peele. 4to. 1599. Mr. Hawkins, who republished this play in his *Origin of the Drama*, observes, that it abounds in luxuriant descriptions and fine imagery, and that the author's genius seems to have been kindled by reading the Prophets and the Song of Solomon.

239. LOVE PARTS FRIENDSHIP. P. by Henry Chettle (assisted by Wentworth Smith). Acted 1601. Not now known.

240. LOVE PREVENTED. P. by Henry Porter. Acted 1598. Not printed.

241. LOVE RESTOR'D, in a Masque at Court. Acted by gentlemen the King's servants. By Ben Jonson. Folio, 1640; 8vo. 1756.

242. LOVE THE BEST PHYSICIAN. Com. by Ozell. A literal translation of Moliere's *L' Amour Medecin*, not intended for the stage.

243. LOVE THE CAUSE AND CURE OF GRIEF. A Tragedy, of three acts, by Thomas Cooke. 8vo. 1744. Acted at Drury Lane Theatre, but justly condemned. The fable taken from an old legal story in one of our books of reports. Scene in the county of Kent.

244. LOVE THE CURE OF ALL WOES. See THE MOURNFUL NUPTIALS.

245. LOVE THE LEVELLER; or, *The Pretty Purchase*. By G. B. Gent. 4to. 1704. The author says in his preface, that "it found so "favourable a reception, that the "best plays have hardly ever met "with a fuller audience." It appears by the epilogue (or at least seems implied), in opposition to the author's assertion in the epistle to the reader, that it met with but indifferent success: and indeed it seems astonishing, that it should ever have been performed at all, that the managers should receive, the actors study, or the audience permit a thorough hearing to so execrable a piece. It is neither tragedy nor comedy; the plot, if it deserves that title, is full of the most unnatural incidents, the characters the most unmeaning, and the language the most trifling, bald, and insipid, ever met with: and its being at all endured might probably have been owing to what the author grievously complains of in his epistle, viz. some correcting friends having, with an unsparing hand, lopped away, as he calls it, whole limbs, and mangled it into a barbarous deformity, that is to say, curtailed so much of it, as to leave scarcely any thing for the public severity to exercise itself upon. The scene lies in Crete, and it is said in the title-page to have been acted at the Theatre Royal, in Bridges Street, Covent Garden (viz. the Theatre Royal, in Drury Lane).

246. LOVE TRICKS. See SCHOOL OF COMPLIMENTS.

247. LOVE TRIUMPHANT; or, *Nature will prevail*. Tragi-Com. by J. Dryden. Acted at the Theatre Royal. 4to. 1694. This piece was the last that Dryden wrote for the stage; and although it did not meet with the success that most of his plays had been indulged with, yet it must be acknowledged that, in several parts of it, the genius of that great man breaks forth, especially in the discovery of Alphonso's victorious love, and in the very last scene, the catastrophe of which is extremely affecting, notwithstanding that it is brought

about contrary to the rules of Aristotle, by a change of will in Veramond. The plot of it appears to be founded on the story of Fletcher's *King and no King*; at least on the corrections of the fable of that play, made by Rymer in his *Reflections on the Tragedies of the last Age.* Thus, as Dr. Johnson observes, Dryden began and ended his dramatic labours with ill success.

248. LOVE TRIUMPHANT; or, *The Rival Goddesses.* A Pastoral Opera, by D. Bellamy, sen. Acted by the young ladies of Mrs. Bellamy's boarding-school. 12mo. 1740. The plot of it is founded on the Judgment of Paris.

249. LOVE WILL FIND OUT THE WAY. Com. by T. B. 4to. 1661. This is only Shirley's *Constant Maid,* with a new title.

250. LOVE WITHOUT INTEREST; or, *The Man too hard for the Master.* Com. 4to. 1699. Who was the author of this piece is unknown; but the dedication is subscribed by Penkethman, and is directed to six lords, six knights, and twenty-four esquires; yet, notwithstanding this splendid patronage, it met with very little success on its appearance at the Theatre Royal.

251. THE LOVER. Com. by Theo. Cibber. 8vo. 1730. Acted at the Theatre in Drury Lane with no great success, yet it is far from being a bad play. It is dedicated to his first wife Mrs. Cibber, to whose performance in it he modestly attributes what approbation it did meet with. A contemporary diurnal writer says, the acting of this piece "proved "a tragi-comedy both in itself, "and in the consequences, it oc- "casioning the drawing of blood "in the pit. The success was so "dubious, that it was uncertain "whether the hisses or the claps "were more numerous. The epi- "logue was received with uni- "versal applause, either because "it was the conclusion, or be- "cause of the truths told him (the "author) in it by his wife." *Grub Street Journal,* No. 55. This play was acted six nights.

252. THE LOVER HIS OWN RIVAL. Ballad Opera, by Abraham Langford. Acted at Goodman's Fields. 8vo. 1736; 8vo. 1753. One of the wretched performances in imitation of *The Beggar's Opera,* and produced by the success of that piece. The intimacy between the manager of Covent Garden (Mr. Rich), and the author, occasioned the public to be pestered every season with this opera, long after its original appearance at Goodman's Fields.

253. THE LOVER'S CURE. See THE CARES OF LOVE.

254. THE LOVER'S LUCK. Com. by Thomas Dilke. 4to. 1696. This was acted at Little Lincoln's Inn Fields with general applause, although most of the characters are but copies; particularly Sir Nicholas Purflew, from *The Antiquary* of Marmion; Goosandelo, from Crowne's Sir Courtley, and Sir Geo. Etherege's Sir Fopling Flutter; and Alderman Whim from Sir Cornelius Credulous, in *The Braggadocio.* The scene lies in London.

255. THE LOVERS MELANCHOLY. Tragi-Com. by John Forde. Acted at Black Friars and the Globe. 4to. 1629. This play is highly commended in four copies of verses by friends of the author; and he has himself greatly embellished it by an apt introduction of several fancies from other writers,

particularly the story of the contention between the musician and the nightingale, from Strada's Prolusions, and the description and definition of melancholy, from Burton's *Anatomy of Melancholy*. This play was acted in the same week, and by the same company, as Ben Jonson's comedy of *The New Inn*. The success of them, however, was totally opposite to each other: Ford's play was received with great applause, while Ben's met with general disapprobation. Whoever will recollect the spleen which the latter is acknowledged to have possessed, will not be surprised to find that he resented the fate of his performance in very warm terms; and, to be revenged on Ford, who headed the supporters of Shakspeare's fame, against Jonson's invectives, he charged him with having stolen *The Lovers' Melancholy* from Shakspeare's papers, with the connivance of Heminge and Condel, who, with Ford, had the revisal of them. In this dispute the poets of the times took part with either party, as passion or interest directed them; and, among other pieces which the contest produced, was a pamphlet, entitled "Old Ben's Light Heart made "heavy, by young John's Melan-"choly Lover;" a performance once in the possession of Mr. Macklin the player, but now lost. An account of it, as well as the other circumstances attending this dispute, as far as they can at present be recovered, are printed in the last edition of Shakspeare, in 21 vols. 8vo. vol. ii. p. 188, &c. note. This play was revived at Drury Lane in 1747.

256. THE LOVERS OF LOODGATE. A Play, among those destroyed by Mr. Warburton's servant.

257. THE LOVER'S OPERA. By W. R. Chetwood. 8vo. 1729; 8vo. 1730. This piece was performed at the Theatre in Drury Lane, and met with some success.

258. THE LOVER'S PROGRESS. Tragi-Comedy, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The plot of this play, which is but an indifferent one, is founded on a French romance, called *Lisander and Calista*, written by Daudiguier; and the scene is laid in France.

259. LOVERS' RESOLUTIONS. Com. by Richard Cumberland. Acted March 2, 1802, at Drury Lane; but so ill received, that the author, with a commendable deference to public opinion, withdrew it after the first representation. Not printed. It was advertised, however, 1809-10, as one of a collection to be published in 4to. by subscription.

260. LOVERS' VOWS. Play, in five acts, by Mrs. Inchbald. This alteration from Kotzebue's *Natural Son* was acted at Covent Garden with great success. 8vo. 1798.

261. LOVERS' VOWS; or, *The Child of Love*. Play, in five acts, translated from Kotzebue, by Stephen Porter. 8vo. 1798. Never acted.

262. LOVERS' VOWS; or, *The Natural Son*. D. translated from Kotzebue, by Benjamin Thompson. 8vo. 1800. Never acted.

After all its popularity, however, we do not think this one of the best plays of M. Kotzebue. Of the literal translations, we prefer Mr. Thompson's. See NATURAL SON.

263. LOVE'S ADVENTURES. Com. in two parts, by the Duchess of Newcastle. Fol. 1662.

264. LOVE'S A JEST. Com. by

P. Motteux. 4to. 1696. This piece was acted with success at the Theatre in Little Lincoln's Inn Fields. In the two scenes in which love is made a jest, the author has introduced many passages from the Italian writers. The scene is laid in Hertfordshire. The time of action from noon to night.

265. LOVE'S A LOTTERY, AND A WOMAN THE PRIZE. Com. by Jos. Harris. Acted at Lincoln's Inn Fields. 4to. 1699. The scene, London. To this piece is annexed a masque, intitled, *Love and Riches reconcil'd*, which was performed with it at the same theatre.

266. LOVE'S ARTIFICE; or, *The Perplex'd Squire*. Farce, of two acts, by John Wignell. 8vo. 1762. This was intended for the compiler's benefit at York, but never performed. It is merely an abridgment of Taverner's *Maid the Mistress*.

267. LOVE'S CONTRIVANCE; or, *Le Medecin malgre lui.* Com. by Mrs. Centlivre. Acted at Drury Lane. 4to. 1703. This is almost a translation of Moliere's comedy of the last of these two titles, with only an enlargement of the plot and characters. The scene, London.

268. LOVE'S CRUELTY. Trag. by James Shirley. Acted at the private house, Drury Lane. 4to. 1640. The concealment of Hippolito and Clariana's adultery from her servant, through the contrivance of her husband Bellamente, is taken from Q. Margaret's Novels, Day 4. Nov. 6. and Cynthio's *Hecatomithi*, Dec. 3. Nov. 6. but is too revolting to human feelings.

269. LOVE'S CURE; or, *The Martial Maid*. Com. by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The scene, Seville.

270. LOVE'S DOMINION. A Dramatic Piece, by Richard Flecknoe. 12mo. 1654. It is said in the title-page to have been "written "as a pattern for the *Reformed* "*Stage*," and to be "full of ex- "cellent morality." The scene lies at Amathante, in Cyprus. The time only from morning till night. At the end of this piece (which was never acted) is a Short Discourse of the English Stage. See LOVE'S KINGDOM.

271. LOVE'S FRAILTIES. Com. by Thomas Holcroft. Acted at Covent Garden. 8vo. 1794. This play is taken from the German *Hausvater*; which, in its turn, was borrowed, with such alterations as might serve to domesticate the incidents and characters, from Diderot's *Père de Famille*. Some democratic sentiments incautiously, or, as it was believed, intentionally introduced, at a time when the general opinion was, that the encouragement of such sentiments might be attended with pernicious consequences, occasioned an opposition to this play, the exhibition of which lasted no longer than six nights.

272. THE LOVE-SICK COURT; or, *The Ambitious Politique*. Com. by Richard Brome. 8vo. 1658. Of this play a distich in the title shows us, that the author himself had a very modest and humble opinion. The scene lies in Thessaly.

273. THE LOVE-SICK KING. An English Tragical history, *with the Life and Death of Cartesmunda, the Fair Nun of Winchester*, by Anth. Brewer. 4to. 1655. The historical part of the plot is founded on the invasion of the Danes in the reigns of King Ethelred and Alfred, and which may be seen in the writers on the English affairs of that time. The scene lies in

England. This play was revived at the King's Theatre, and printed again in 1680, under the new title of *The Perjur'd Nun.*

274. THE LOVE-SICK MAID; or, *The Honour of Young Ladies.* Com. by Richard Brome. Entered on the book of the Stationers' Company, Sept. 9, 1653; but not printed. It was acted at Court, by John Heminge's Company, in 1629. The date of its license, by Sir Henry Herbert, is February 1628-9. We find that it was acted with extraordinary applause, and was so popular, that the managers of the King's Company, on the 10th of March, presented the Master of the Revels with the sum of *two pounds*, "on the good success "of *The Honour of Ladies*," the only instance, perhaps, to be met with of such a compliment being paid him.

275. LOVE'S KINGDOM. A Pastoral Tragi-Comedy, by Richard Flecknoe. 12mo. 1674. Not as it was acted at the Theatre near Lincoln's Inn, but as it was written and since corrected; with a Short Treatise of the English Stage, &c. Scene, Cyprus. —This is little more than *Love's Dominion*, altered by its author, with the addition of a new title. It was brought on the stage, but had the misfortune to miscarry in the representation, being acted only thrice; yet it is so very regular, that the author boasts of "*all the rules of time and place* "being so exactly observed, as "whilst for time it is all comprised in as few hours as there are "acts; for place, it never goes "out of the view or prospect of "Love's Temple." The author's account of this piece, in the advertisement, is as follows: "For "*the plot*, it is neat and handsome, and the language soft and "gentle, suitable to the persons "who speak, neither on the "ground nor in the clouds; but, "just like the stage, somewhat "elevated above the common. In "neither, no stiffness, and (I "hope) no impertinence nor extravagance, into which your "young writers are too apt to run, "who, whilst they know not well "what to do, and are anxious to "do enough, most commonly "overdo."

276. LOVE'S LABOUR'S LOST. Com. by W. Shakspeare. Acted at the Black Friars and the Globe, 4to. 1598; 4to. 1631. This is one of those pieces which consist of such a mixture of irregularities and beauties, such a chequerwork of faults and perfections, as have occasioned some to suspect it not to be the work of Shakspeare; yet, as all the editors, through whose hands his works have passed, have thought proper to let it keep its place among them, we have on that authority fixed his name to it in this catalogue. It is written for the most part in rhyme; which, together with the turn for quibble, that was so much the fashion of the time, that Shakspeare has himself hinted at it in one of his best plays, where he makes his Hamlet say, "*We must speak by the card, "or equivocation will undo us*," are its principal faults; yet through these the real spirit of dramatic genius seems to shine; the sprightliness of Biron's character being inimitably supported, and the conduct of his two friends and their *inamoratas* finely conducted for bringing on the principal design, and working up the plot to its height. The scene lies in the King of Navarre's palace, and the country round it. Dr. Johnson says,

that " in this play, which all the " editors have concurred to cen- " sure, and some have rejected as " unworthy of our poet, it must " be confessed that there are " many passages mean, childish, " and vulgar; and some which " ought not to have been exhibit- " ed, as we are told they were, " to a maiden Queen. But there " are scattered through the whole " many sparks of genius; nor is " there any play that has more " evident marks of the hand of " Shakspeare."

277. LOVE'S LABOUR WON. Com. Meres mentions a play, under this title, as written by Shakspeare. It is, however, supposed to be no other than *All's well that ends well*.

278. LOVE'S LABYRINTH; or, *The Royal Shepherdess*. Tragi-Com. by Thos. Ford. 8vo. 1660. It is uncertain whether this play was ever acted or not. Part of it, however, is borrowed from Gomersal's tragedy of *Sforza Duke of Milan*. Scene in Arcadia.

279. LOVE'S LAST SHIFT; or, *The Fool in Fashion*. Com. by C. Cibber. Acted at the Theatre Royal. 4to. 1696. As it was the first attempt this gentleman made as an author, so was the performance of the part of Sir Novelty Fashion in it the means of establishing his reputation as an actor, in both which lights he for many years afterwards continued a glittering ornament to the English stage. The plot of it is original; yet is there some degree of improbability in Loveless's not knowing his own wife after a very few years absence from her; however, this little fault is made ample amends for by the beauty of the incident, and the admirable moral deduced from it. The author, in his *Apology for his Life*, p. 173, has given a very entertaining account of the difficulties and discouragements he met with in getting his piece acted, the prejudices he had to overcome, and the success it met with, which last fully answered his expectations.—See THE RELAPSE.

280. LOVE'S LOADSTONE. See PATHOMACHIA.

281. LOVE'S MARTYR; or, *Wit above Crowns*. Play, by Mrs. Anne Wharton. Entered on the book of the Stationers' Company, Feb. 3, 1685; but not printed.

282. LOVE'S MASTERPIECE. Comedy, by Mr. Heywood. Entered on the book of the Stationers' Company, May 22, 1640; but, perhaps, never printed.

283. LOVE'S METAMORPHOSIS. D. P. by John Lyly. 4to. 1601. First played by the children of Paul's, and now by the children of the chapel. Entered on the book of the Stationers' Company, Nov. 25, 1600.

284. LOVE'S METAMORPHOSES. See LOVE'S VAGARIES.

285. LOVE'S MISTRESS; or, *The Queen's Masque*. By T. Heywood. 4to. 1636; 4to. 1640. This play was three times presented before both their Majesties, within the space of eight days, in the presence of several foreign ambassadors, besides being publicly acted at the Phœnix, in Drury Lane. " When this play came " the second time to the royal " view (the author tells us), her " Gracious Majesty then entertain- " ing his Highness at Denmark " house upon his birthday, Mr. " Inigo Jones gave an extraordi- " nary lustre to every act, nay al- " most to every scene, by his ex- " cellent inventions; upon every " occasion changing the stage, to

"the admiration of all the specta-"tors." The design of the plot is borrowed from Apuleius's *Golden Ass*; Apuleius and Mydas beginning the play, and closing every act by way of a chorus.

286. LOVES OF DIDO AND ÆNEAS. See DIDO AND ÆNEAS, by N. Tate.

287. THE LOVES OF PRINCE EMILIUS AND LOUISA. Trag. by John Maxwell, being blind. 8vo. 1755. Printed by subscription, at York, for the benefit of the author.

288. LOVES OF ERGASTO. A Pastoral, represented at the opening of the Queen's Theatre in the Haymarket. Composed by Signior Giacomo Greber. 4to. 1705. The scene, Arcadia.

289. THE LOVES OF MARS AND VENUS. A Play, set to music, in three acts, by P. Motteux. Acted at Little Lincoln's Inn Fields. 4to. 1696. The author in his preface owns the story to be from Ovid, and that he has introduced a dance of Cyclops which bears a resemblance to, yet is very different from, Mr. Shadwell's *Psyche*, which he says is borrowed almost *verbatim* from Moliere, who in his turn took his from an old Italian opera, called *Le Nozze de gli Dei*. The prologue, or introduction, and the first act, are set to music by Mr. Finger, and the second and third acts by Mr. J. Eccles. It was written to be inserted in Ravenscroft's *Anatomist*. See ANATOMIST.

290. THE LOVES OF MARS AND VENUS. Dramatic Entertainment of Dancing, attempted in imitation of the pantomimes of the ancient Greeks and Romans, by John Weaver. Acted at Drury Lane. 8vo. 1717.

291. LOVE'S PILGRIMAGE. Com. *by Beaumont* and Fletcher. Fol. 1647; 8vo. 1778. The foundation of this play is laid on a novel of Cervantes, called *The Two Damsels*. The scene in the first act between Diego, the host of Ossuna, and Lazaro his ostler, is stolen, or rather borrowed, from Ben Jonson's *New Inn*; since it is not improbable, as that play miscarried in the action, that Jonson might give them his consent to make use of it.

292. LOVE'S REVENGE. Dram. Pastoral. By Dr. John Hoadly. 4to. 1737; 8vo. 1745. This piece was set to music by Dr. Green. The scene lies in Arcadia, and it is divided into two interludes or acts. The subject is a revenge vowed by Cupid for some slight received from Psyche; which he puts in execution by exciting a fit of jealousy between two lovers, whom he afterwards, however, on a return of Psyche's kindness, reconciles to each other.

293. LOVE'S RIDDLE. A Pastoral Comedy, by Abraham Cowley, 12mo. 1638. The plot of this play, as well as of all our author's dramatic pieces, is entirely original and unborrowed; and although perhaps it is not to be looked on as a first-rate performance, yet, when it is considered that it was written while the author was a king's scholar at Westminster school, and but fifteen years of age, candour may be allowed not only to let it pass uncensured, but even to bestow some share of commendation on it, especially as the author himself in his dedication apologizes for it as a puerile piece of work. This comedy (as Dr. Johnson observes) is of the pastoral kind, which requires no acquaintance with the living world; and therefore being composed while the author was yet at school, it

adds little to the wonders of his minority. It was not published till he had been some years at Cambridge.

294. LOVE'S SACRIFICE. Trag. by John Forde. Acted at the Phœnix, Drury Lane. 4to. 1633. This play was generally well received, and has a complimentary copy of verses prefixed to it by Mr. James Shirley. The scene lies in Pavia.

295. LOVE'S SYSTEMS. Play, by William Vone. Acted by persons of fashion, at Fobsey Magnus, the seat of Sir James Knowles, in Cornwall, Dec. 22, 1807. Not printed, we believe.

296. LOVE'S TRIALS; or, *The Triumphs of Constancy*. Comic Op. by S. J. Pratt. 8vo. 1805. The main plot of this piece, which has considerable merit, is founded on Prior's *Nut-brown Maid*; with which is interwoven an underplot, taken from the ballad of *Argentile and Curan*, in *The Reliques of Antient Poetry*. Never performed; printed in the second volume of the author's *Harvest Home*.

297. LOVE'S TRIUMPH THRO' CALLIPOLIS. Performed in a Masque at Court, 1630, by his Majesty King Charles I. with the lords and gentlemen assisting. The words of this piece were by Ben Jonson, the decorations of the scene by Inigo Jones. It was printed in fol. 1640; 8vo. 1756.

298. LOVE'S TRIUMPH; or, *The Royal Union*. Trag. by Edw. Cooke. 4to. 1678. This play is written in heroic verse. The plot is from the celebrated romance of *Cassandra*, part v. book 4. and the scene placed in the Palace of Roxana at Babylon. It never appeared on the stage.

299. LOVE'S TRIUMPH. Opera, by P. Motteux. Acted at the Haymarket. 4to. 1708.

300. LOVE'S VAGARIES; or, *The Whim of the Moment*. Dram. Piece, of two acts, by T. Vaughan. 8vo. 1791. This piece was acted, two nights, in April 1776, at Drury Lane, under the title of LOVE'S METAMORPHOSES, for the benefits of Mrs. Wrighten and Mr. Vernon; and Mrs. Siddons, not then ripe for fame, performed in it. The plot is a young lady, disguising herself as her own servant, in order to discover the qualities of her intended lover; who, in his turn, introduces himself into the family as his own footman. In these low stations, they fall in love with each other. The same plot has since been more successfully introduced to the stage, in TIT FOR TAT.

301. LOVE'S VICTIM; or, *The Queen of Wales*. Trag. by Chas. Gildon. 4to. 1701. Acted at the Theatre in Lincoln's Inn Fields, but without success.—Scene, Bayonne.

302. LOVE'S VICTORY. Tragi-Com. by William Chamberlaine. 4to. 1658. This play was written during the troubles of the civil wars, and intended by the author to have been acted, had not the powers then in being suppressed the stage; on which account he was obliged to content himself with printing it. See WITS LED BY THE NOSE; or, *A Poet's Revenge*. Scene, Sicilia.

303. LOVE'S WELCOME. By Ben Jonson. Fol. 1640; 8vo. 1756. This is farther entitled, The King and Queen's Entertainment at Bolsover, at the Earl of Newcastle's, the 30th of July 1634. From the Duchess of Newcastle's Life of her Lord, it appears that the King (Charles I.) being pleased with his entertainment the preceding year, at Welbeck, sent

the Duke word, that the Queen was resolved to make a progress into the northern parts, and desiring him to prepare the like entertainment for her, as he had formerly done for him. (See *The King's Entertainment at Welbeck*, p. 357.) "Which," says her Grace, "my "Lord accordingly did, and endeavoured for it with all possible "care and industry, sparing nothing that might add splendour "to that feast, which both their "Majesties were pleased to honour with their presence: Ben "Jonson he employed in fitting "such scenes and speeches as he "could best devise; and sent for "all the gentry of the country to "come and wait on their Majesties; and in short did all that "ever he could imagine to render "it great and worthy their royal "acceptance. This entertainment "he made at Bolsover Castle, in "Derbyshire, some five miles distant from Welbeck, and resigned Welbeck for their Majesties' "lodging; it cost him in all between fourteen and fifteen thousand pounds." *Life of the Duke of Newcastle*, p. 184.

304. THE LOVING ENEMIES. Comedy, by Lawrence Maidwell. Acted at the Duke of York's Theatre. 4to. 1680. The epilogue of this play was written by Shadwell, from whose *Virtuoso* the original hint of the comedy seems to have been derived; the part of Circumstantio bearing a great resemblance to the humour of Sir Formal Trifle, as may be seen by comparing the description of the magpie's sucking a hen's egg, in the fourth act of this play, with that of the mouse taken in a trap towards the end of the third act of *The Virtuoso*. The scene is laid in Florence.

305. LOUIS AND ANTOINETTE. Trag. by Geo. M. Hunter. 8vo. 1794. Never acted.

306. LOUIS IN THE ELYSIAN FIELDS. A Drama. Printed in the fifth volume of the posthumous works of Frederic II. King of Prussia. Translated from the French, by Thos. Holcroft. 8vo. 1789. Though called a drama in the Berlin edition, this is rather a dialogue of the dead.

307. LOUISA OF LOMBARDY; or, *The Secret Nuptials*. G. S. by J. C. Cross. 8vo. 1803. Performed at the Royal Circus.

308. THE LOWLAND LASSIE; or, *A Trip from Kinghorn*. Mus. Drama, by John Rannie. Acted at Drury Lane, 1803, under the title of THE HIGHLAND LASSIE, for Mrs. Mountain's benefit. 8vo. No date.

309. LOW LIFE ABOVE STAIRS. Farce. Anonymous. 8vo. 1759; 12mo. 1764. This was never acted, nor intended for the stage, but is a wretched obscene catchpenny, without wit or humour, encouraged by the great success of *High Life below Stairs*; which see in its place.

310. THE LOYAL BROTHER; or, *The Persian Prince*. Trag. by Thomas Southern. 4to. 1682. This was our author's first play, and had but indifferent success on the stage. The plot of it is taken from a novel, called *Tachmas Prince of Persia*. The prologue and epilogue are written by Dryden. The scene lies at Ispahan in Persia.

311. A LOYAL EFFUSION. Dramatic Entertainment, by Charles Dibdin. Acted at Covent Garden, 1797. Not printed.

312. THE LOYAL GENERAL. Trag. by N. Tate. 4to. 1680. Acted at the Duke's Theatre.

313. THE LOYAL LOVERS.

Tragi-Com. by Cosmo Manticbe. 4to. 1652. The author in this play has severely lashed the old committee-men and their informers in the persons of Gripeman and Sodom. And Langbaine ventures a surmise, that under the characters of Phanaticus and Flyblow he has meant to expose an adventure of the famous Hugh Peters, with a butcher's wife of St. Sepulchre's, with his revenge thereon; observing at the same time, that, if his conjecture is right, it is but a piece of justice that Peters should find himself personated on the stage, who had so frequently ridiculed others when he acted the clown's part in Shakspeare's company of comedians.

314. THE LOYAL PEASANTS. C. by J. Straycock, mariner. 8vo. 1804. Never acted.

315. THE LOYAL SALOPIAN; or, *The King in the Country*. F. by J. H. Colls. Acted at Shrewsbury, 1795. Not printed.

316. THE LOYAL SHEPHERD; or, *The Rustic Heroine*. Dramatic Pastoral Poem, in one act, by T. Goodwin. 8vo. 1779. Very stupid stuff.

317. THE LOYAL SUBJECT. Tragi-Comedy, by Beaumont and Fletcher. Fol. 1647; 8vo. 1778. The scene lies at Mosco; and some parts of the plot and characters are ingenious and well supported; yet on the whole we cannot esteem it as one of the best pieces of these authors.

Mr. Sheridan, however, thought it worth while to revive it on his theatre at Dublin some years ago, with a few alterations of his own, but with the same title.

318. LOYALTY; or, *Invasion Defeated*. Hist. Trag. by John Charnock. Never acted; but printed, by subscription, after the author's death. 8vo. 1810. A portrait of Mr. Charnock, with an account of his life and writings, are prefixed.

319. LUCINDA. Dramatic Entertainment, of three acts (with songs), by Charles Jenner. Printed at the end of *Letters from Lothario to Penelope*, two volumes, 12mo. 1770.

320. LUCIUS, *the first Christian King of Britain*. Trag. by Mrs. Manley. Acted at Drury Lane. 4to. 1717. This play is founded on the legendary accounts of this monarch, given by the monkish writers, improved with a considerable share of agreeable fiction of her own. It was acted only three nights, and is dedicated to Sir Richard Steele; who, although she had formerly abused him in *The Atalantis*, was now so well reconciled to her, that he wrote the Prologue to this piece, as Mr. Prior did the Epilogue. The scene lies in the capital of Aquitaine.

321. LUCIUS JUNIUS BRUTUS, *Father of his Country*. Trag. by Nathaniel Lee. Acted at the Duke's Theatre. 4to. 1681. This is a very fine play; being full of manly spirit, force, and vigour, with less of the bombast than frequently runs through this author's works. The plot of it is partly from the real histories of Florus, Livy, Dionys. Halic. &c. and partly from the fictions in the romance of *Clelia*. The scene between Vindicius and the elder Brutus seems to bear a great resemblance to that between Hamlet and Polonius. The scene lies in Rome. Gildon, in his preface to *The Patriot*, says, this play was forbid, after the third day's acting, by Lord Chamberlain Arlington, as an antimonarchical play.

322. LUCIUS JUNIUS BRUTUS. Trag. by Mr. Duncombe. Acted

at Drury Lane, Nov. 1734. 8vo. 1735; 12mo. 1747. This play, which, though never popular, has much merit, is built upon Voltaire's tragedy of *Brutus*. For a history of its progress to the stage, see Duncombe's *Letters*, vol. iii. p. 144; or *The Correspondence of Mr. Hughes*, vol. ii. p. 295, &c. edit. 1772. It was acted six nights. To the edition of 1747 is prefixed Voltaire's *Essay on Tragedy*.

323. LUCIUS JUNIUS BRUTUS; or, *The Expulsion of the Tarquins*. Historical Play, by Hugh Downman, M. D. 8vo. 1779, 1792. An attempt to restore the familiar blank verse which was used in the last century. This play was never acted, but possesses great merit.

324. THE LUCKY CHANCE; or, *An Alderman's Bargain*. Com. by Mrs. Behn. Acted by their Majesties Servants. 4to. 1687. This play was greatly exclaimed against by the critics of that time, whose objections the author has endeavoured to obviate in her preface. The crime laid to her charge was indecency, and an intrigue bordering, both in action and language, on obscenity. From this she has vindicated herself, if retorting the accusation on others, and proving herself only guilty in a lesser degree than others had been before her, may be esteemed a vindication. But, in short, the best excuse that can be made for her, is the fashionable licentiousness of the time she wrote in, when the barefaced intrigue of a court and nation of gallantry, rendered those things apparently chaste and decent, which would at this time be hissed off the stage as obscene and immoral. As to the plot, it is for the most part original, excepting only the incident of Gayman's enjoying *Lady Fullbank*, and taking her for the devil, which is copied from Kickshaw and Aretina in *The Lady of Pleasure*, by Shirley. The scene, London.

325. THE LUCKY DISCOVERY; or, *The Tanner of York*. A Ballad Opera, by J. Arthur. Acted at Covent Garden. 8vo. 1738. It was also performed at the same theatre about the year 1754, for the benefit of Mr. Arthur.

326. THE LUCKY ESCAPE. Musical Farce, by Mrs. Robinson. Acted at Drury Lane, April 30, 1778, for the benefit of the authoress. Songs only printed.

327. THE LUCKY ESCAPE. Com. by Rich. Linnecar. Never acted. Printed at Leeds. 8vo. 1789.

328. THE LUCKY HIT; or, *Love at a Venture*. Farce, in MS. in the possession of Mr. Stephen Jones. Never acted or printed.

329. THE LUCKY PRODIGAL. See WIT AT A PINCH.

330. LUCRETIA. Trag. by R. C. Dallas. Published in a volume of miscellaneous writings, 4to. 1797. Never acted. To this piece, which, though not without its defects, is moral and interesting in a high degree, there is an excellent preface.

331. LUCY. Dram. Poem, by Henry Jones, shoemaker. 8vo. No date. The running-title of this piece calls it a Masque. It consists chiefly of scenes between the person who gives name to the piece, and certain spirits and angels, and is a rhapsody of enthusiasm and nonsense. The author has, however, contrived to end it with a wedding. In a dedication to the Duchess of Devonshire, it is said to have been written when the author was unemployed; we suppose, in the duties of his profession.

332. KING LUD. Acted at the

Rose Theatre, Jan. 18, 1594. Not printed.

333. LUMINALIA; or, *The Festival of Light.* 4to. 1637. Presented in a masque at court, by the Queen's Majesty and her ladies, on Shrove Tuesday night, 1637. At Her Majesty's command, the celebrated Inigo Jones, who was at that time surveyor of the board of works, took on himself the contrivance of machinery for this masque, the invention of which consisted principally in the presenting *Light* and *Darkness*; *Night* representing the anti-masque or introduction, and the subject of the main masque being *Light.* This piece is ascribed, by Winstanley and Wood, to Thomas Lodge and Robert Green; but see LODGE, THOMAS, Vol. I. p. 459.

334. THE LUNATICK. Com. Dedicated to the Three Ruling B——s, at the new house in Lincoln's Inn Fields. 4to. 1705.

335. LUN'S GHOST; or, *The New Year's Gift.* Pant. Acted at Drury Lane, 1782. This performance gave very little satisfaction to the public. It was compiled from *Harlequin's Jacket*, and other things of the same kind; but, meeting with small success, was soon laid aside.

336. LUPONE; or, *The Inquisitor.* By Alexander Gordon. Com. 8vo. 1731.

337. LUST'S DOMINION; or, *The Lascivious Queen.* Trag. by Christopher Marloe. 12mo. 1657; 12mo. 1661. This is very far from being a bad play in itself; but was afterwards altered by Mrs. Behn, and acted under the title of *Abdelazar*; or, *The Moor's Revenge*; which see in its proper place.

338. *An Enterlude called* LUSTY JUVENTUS, *lyvely describing the Frailtie of Youth: of Nature prone to Vyce: by Grace and good Councell traynable to Vertue.* 4to. Black letter. N. D.

The dramatis personæ are: Messenger | Lusty Juventus | Good Counsaill | Knowledge | Sathan the devyll | Hypocrisie | Felowshyp | Abhominable-lyving | An Harlot | God's-mercifull-promises. |

The following is the printer's colophon:

Finis, quod R. Wever. Imprinted at London in Paule's Churche-yeard, by Abraham Vele, at the Signe of the Lambe.

As in the ancient interlude of *Every Man*, occasion is taken to inculcate great reverence for old mother church, so (as Dr. Percy observes) our poet, Master R. Wever, with equal success, attacks both. In *Lusty Juventus*, chapter and verse are every where quoted as formally as in a sermon. From this play we learn, that most of the young people were *New Gospellers*, or friends to the Reformation, and that the old were tenacious of the doctrines imbibed in their youth. Hence the Devil is introduced lamenting the downfal of Superstition; and in another place Hypocrisy complains that the younger part of the world is growing too wise for his interests. This piece is in Hawkins's *Origin of the English Drama.*

339. LUSTY LONDON. Interl. by George Puttenham; mentioned in his *Arte of English Poesie*, but never published.

340. THE LYAR. Com. 4to. 1661. See MISTAKEN BEAUTY.

341. THE LYAR. Com. in Three Acts. 8vo. 1763. A catch-penny, intended to be imposed on the public for Mr. Foote's play of the same name.

342. THE LYAR. Com. of

Three Acts, by Samuel Foote, 1762. 8vo. 1764; 1786. This piece was originally intended to have been represented during the summer partnership between Mr. Murphy and the author; but the run of those pieces which they had before brought on, and the unexpected necessity of their performing *The Wishes*, having exhausted the time limited for their representation, this was obliged to be deferred till the ensuing winter, when it was represented for the first time at the Theatre in Covent Garden. Its success was but very indifferent; and, indeed, it must be confessed, that it was in itself far from equal to the generality of this gentleman's works. As to the plot, it is almost entirely borrowed from Sir Richard Steele's *Lying Lover*; itself borrowed from *The Mistaken Beauty*; which was founded on the *Menteur* of Corneille; which was moreover little more than a translation from a dramatic piece, written by Lopez de Vega. It was not much to be wondered at, therefore, if the dish, thus served up at a fifth hand, did not retain the whole of its original relish. And though there were here and there some strokes of humour, which were not unworthy of their author, and some few touches of temporary satire, yet the character of *The Lyar* had certainly neither sufficient native originality in it to please as a novelty, nor additional beauties enough, either in his dress or demeanour, to excite a fresh attention to him as a new acquaintance. And what seemed still more extraordinary, the author, who himself performed the part, and therefore one would imagine might have had an eye to his own *peculiar* excellencies in the writing it, had not even aimed, as he has most usually done, at affording himself any opportunity in it for exerting those amazing talents of mimicry, for which he had ever been so remarkable, and so inimitable. In short, on the whole, it was rather tedious and unentertaining; having neither enough of the *vis comica* to keep up the attention of the audience through so many acts as a farce, nor a sufficiency of incident and sentiment to engage their hearts, if considered under the denomination of a comedy. It has since been reduced to a farce, and in that state is frequently acted.—We ought not to close this article without recording the incomparable acting of the late Mr. John Palmer. Human nature was never, perhaps, more perfectly represented on the stage, than by his performance of the principal character in this piece.

343. LYCIDAS. Masque. Not acted. 4to. 1762. The scene of this performance is laid in the Vale of Arno, on the north side of the Cheviot Hills, in Northumberland. The inhabitants of the vale are poetically considered as a kind of republic of shepherds. Pollio's principality is a district of the Picts, on the hither side of the same hills. To this drama are added two poems, which, like the masque itself, are of very little value.

344. LYCIDAS. Musical Entertainment, performed at Covent Garden. 8vo. 1767. The words altered by Mr. Jackson of Exeter, the composer, from Milton, and intended as a dirge on the Duke of York's death. It was acted only one night.

345. THE LYING LOVER; or, *The Ladies' Friendship*. Com.

by Sir Richard Steele. Acted at Drury Lane. 4to. 1704. As this writer borrowed part of all his plots from other authors, it is not at all to be wondered at if we find that to be the case with this piece among the rest, the main groundwork of the design being taken from the *Menteur* of P. Corneille; the characters of Old and Young Bookwit from the Geronte and Dorante of that play, and many of the incidents very closely copied. This comedy is inferior to the others of the same author, and was ill received. Steele says, it "was damned for "its piety."—"I have carried "(says he, in his *Apology for himself and his Writings*) my inclination to the advancement of "virtue so far, as to pursue it "even in things the most indifferent, and which, perhaps, "have been thought foreign to it. "To give you an instance of this, "Sir, I must mention a comedy "called *The Lying Lover*, which "I writ some years ago; the preface to which says,

"'Though it ought to be the "care of all governments, that "public representations should "have nothing in them but what "is agreeable to the manners, "laws, religion, and policy of the "place or nation wherein they "are exhibited; yet it is the general complaint of the more "learned and virtuous amongst "us, that the English stage has "extremely offended in this kind. "I thought, therefore, it would "be an honest ambition to attempt a comedy, which might "be no improper entertainment "in a Christian commonwealth.'

"Mr. Collier had, about the "time wherein this was published, written against the immorality of the stage. I was (as far "as I durst for fear of witty men, "upon whom he had been too "severe) a great admirer of his "work, and took it into my head "to write a comedy in the severity he required. In this play I "make the spark or hero kill a "man in his drink; and finding "himself in prison the next morning, I give him the contrition "which he ought to have on that "occasion. It is in allusion to "that circumstance that the preface further says as follows:

"'The anguish he there expresses, and the mutual sorrow "between an only child and a "tender father in that distress, "are perhaps an injury to the "rules of comedy, but I am sure "they are a justice to those of "morality: and passages of such "a nature being so frequently "applauded on the stage, it is "high time that we should no "longer draw occasions of mirth "from those images which the "religion of our country tells us "we ought to tremble at with "horror.

"'But Her Most Excellent "Majesty has taken the stage into "her consideration; and we may "hope, from her gracious influence on the Muses, that wit "will recover from its apostacy; "and that by being encouraged in "the interests of virtue, it will "strip vice of the gay habit in "which it has too long appeared, "and clothe it in its native dress "of shame, contempt, and dishonour.'

"I cannot tell, Sir, what they "would have me do to prove me "a churchman; but I think I "have appeared one even in so "trifling a thing as a comedy: "and considering me as a comic

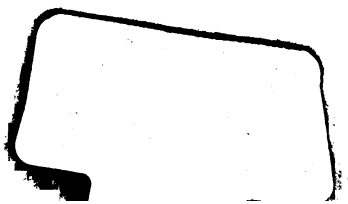
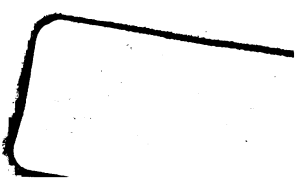
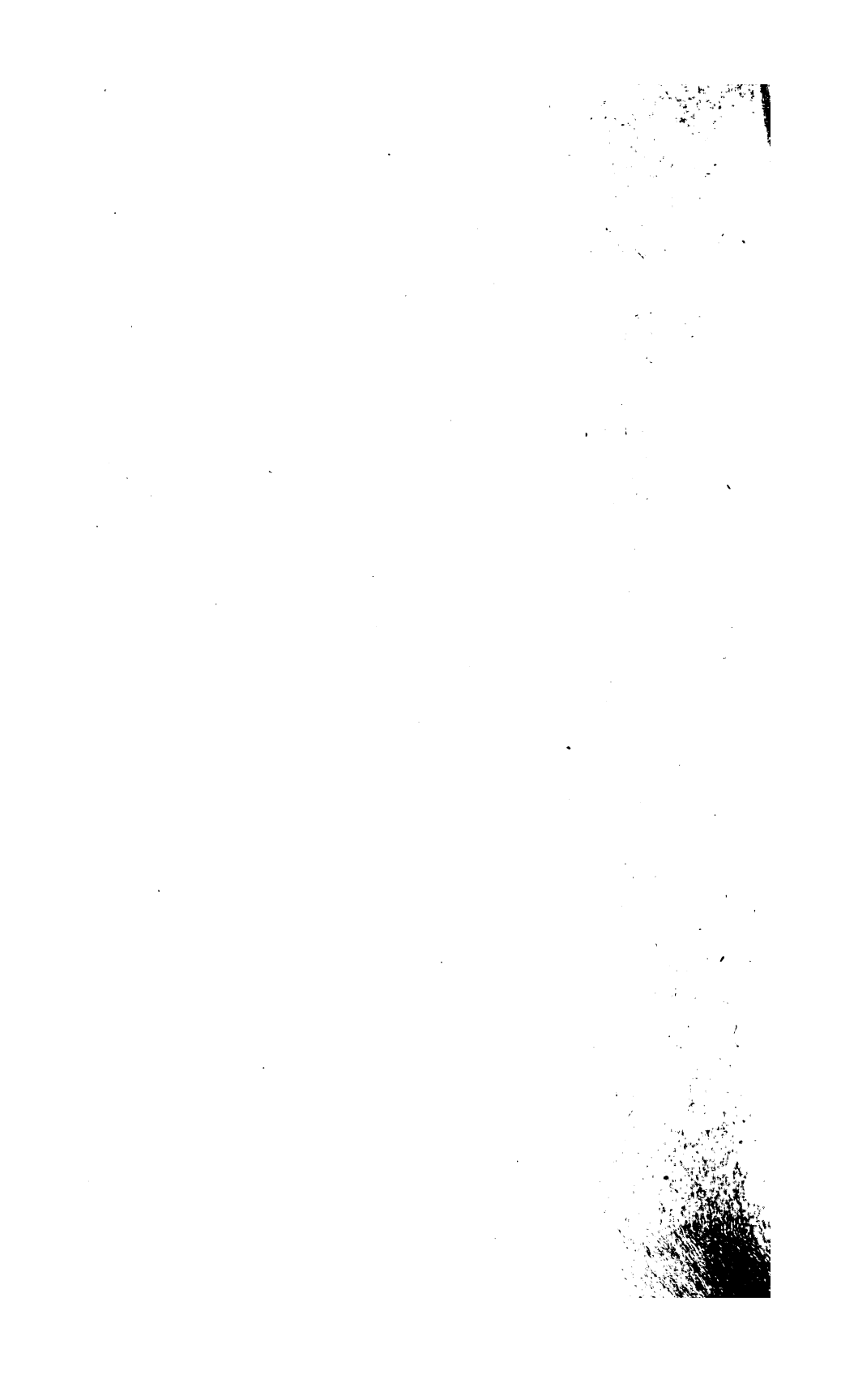
"poet, I have been a martyr and "confessor for the church; for "this play was damned for its "piety."

346. THE LYING VALET. C. in Two Acts, by David Garrick. 8vo. 1741; 1756. This little piece made its first appearance at the Theatre in Goodman's Fields; but the author, soon quitting that place for the Theatre Royal in Drury Lane, brought his farce with him, which was there acted with great and deserved applause. "Some of the nibblers in criticism "(says Baker) have charged this "piece as being borrowed from "some French comedy; but as I "have never yet heard the title of "the supposed original mentioned, "I cannot avoid, as far as to the "extent of my own knowledge, "*acquitting the author from this* "*accusation*: a charge, however, "which, wherever laid, I am ever "apt to suspect as rather the ef-"fect of envy, than of a love of "justice or the public, as it has "ever been the practice of the "very best writers, in all ages "and nations, to make use of "valuable hints in the works of "their neighbours, for the use "and advantage of those of their "countrymen, to whom those "works may not be so familiar as "to themselves. No man in his "senses would, I think, quarrel "with a fine nosegay, because "some of the most beautiful "flowers in it happened to have "been gathered in a neighbouring "country; nor is the world much "less obliged to the person who "favours it with a good transla-"tion of a good author, than to "that author himself, or one of "equal excellence at home. En-"treating pardon, however, for "this small digression, I shall "now proceed to the little dra-"matic work under consideration, "which, whether original, trans-"lation, or copy, has undoubtedly "great merit, if character, plot, "incident, and a rank of diction "well adapted to those characters, "can give it a just title to the "praise I have bestowed on it. "Nor can there be stronger evi-"dence borne to its deserts, than "that approbation which con-"stantly attended on it through "the numerous repetitions of it at "both our theatres."—We must, however, observe, that this farce will be found, on examination, to be merely an alteration from the short comedy of *All without Money*, which forms the second of the five pieces in Motteux's *Novelty*; *Every Act a Play*. 4to. 1697.

347. LYNCE AND POLLIDORE. Past. Ent. Performed at Vyse's Academy, Mitcham, Surrey. 8vo. 1781.

348. A LYRIC ODE on the Fairies, Aërial Beings, and Witches, of Shakspeare. 4to. 1776.

349. LYSANDER. A MS. under this title, which we suppose to have been a drama, was mentioned in the *Catalogue of the Library of the late Mr. Charles Macklin.*

THE END OF VOLUME II.

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